



Digitized by the Internet Archive in 2014



# 1990-91 Program Guide

Alumni	Association

Eugene Istomin	Nov 27
Joseph Silverstein	Jan 29
Pamela Frank, Lynn Harrell, Claude Frank	Feb 10
Ruth Laredo	Apr 28

# Chamber Orchestra

Conducted by Szymon Goldberg Mar 1	Mar 16
------------------------------------	--------

# Commencement May 12

# Opera

Argento, Postcard from Morocco	Nov 30, Dec 1, 2
Mozart in Concert	Dec 16
Brook, La Tragédie de Carmen,	

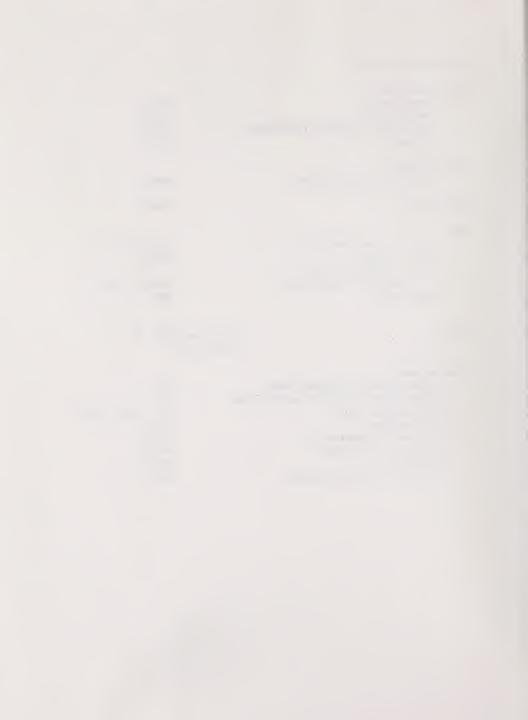
adapted from Bizet, Carmen	Feb 26, 27, Mar 1
Handel, Xerxes	May 3, 5

## Orchestra

Oct 14, Oct 16, Nov 18, Jan 26, Apr 21

## Other Performances

Birthday Tribute honoring Julius Baker	Oct 3
Birthday Tribute honoring Dr. Sol Schoenbach	Oct 7
Penn Composers Guild	Nov 10, Mar 2, Apr 7
Christmas Party	Dec 14
Jorge Bolet Memorial concert	Feb 20
Penn Contemporary Players	Mar 24
Peter Serkin	Mar 25
Governor's Awards for Excellence	May 7





#### CURTIS INSTITUTE OF MUSIC THE

Gary Graffman. Director Curtis Hall Sixty-Seventh Season 1990-1991 Wednesday 3 October 1990 at 7:00pm

A Seventy-Fifth Birthday Tribute honoring JULIUS BAKER

Trio in G major, Op. 119 Rondo: allegro

Friedrich Kuhlau (1786 - 1832)

Julius Baker, flute Jeffrey Khaner, flute Louis Menendez, piano

Quartet for Flutes, Op. 103 Finale

Kuhlau

Christina Smith, flute Jeong-Eun Hur, flute Nieli Newman, flute Elizabeth Ostling, flute

Sonata in G Major for Flute, Cello, Carl Phillip Emanuel Bach and Harpsichord "Hamburger"

(1714 - 1788)

Heidi Ruby, flute Paul Kushious, cello Ford Lallerstedt, harpsichord

Andante and Rondo for Two Flutes and Piano

Franz Doppler (1825 - 1900)

Bart Feller, flute David Fedele, flute Louis Menendez, piano

Julius Baker was born in Cleveland and, after graduating from The Curtis Institute, he played in the Cleveland Orchestra under Artur Rodzinski. He became principal flute of the Pittsburgh Symphony under Fritz Reiner. He then became the solo flutist of the Columbia Broadcasting Symphony Orchestra in New York. During this time he joined the Bach Aria Group with which he was associated for eighteen years. Mr. Baker then became the principal flute of the Chicago Symphony, and, following that, the principal flute of the New York Philharmonic until 1983. He has been on the faculty of The Juilliard School since 1954. He has appeared as soloist throughout the United States as well as in Europe and Japan and has recorded for RCA Victor, Decca, Vanguard, Westminster, and Desmar. Mr. Baker joined The Curtis Institute of Music Faculty in 1980.

Jeffrey Khaner is the principal flute of The Philadelphia Orchestra. He joined The Curtis Institute Faculty in 1985.

Christina Smith, Jeong-Eun Hur, Nieli Newman, and Eizabeth Ostling are students at Curtis with Mr. Baker and Mr. Khaner.

Heidi Ruby (Curtis '83), Bart Feller (Curtis '85), and David Fedele (Curtis '87), are former students of Julius Baker.

Louis Menendez is staff pianist at The Curtis Institute.

Paul Kushious is a guest artist.

Ford Lallerstedt has been on the Curtis Faculty since 1973.

Music is a thing which delighteth all ages, and beseemeth all states, a thing as seasonable in grief as in joy.

Richard Hooker



# THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director Curtis Hall Sixty-Seventh Season 1990-1991 Sunday 7 October 1990 at 3:30pm

A Seventy-fifth Birthday Tribute honoring DR. SOL SCHOENBACH

Variations after Haydn

Karl Kolbinger

Sheila Bergby, bassoon MaryEllen Harris, bassoon John Fekete, bassoon Daniel Matsukawa, bassoon

Remarks by Don Roberts "Sol Schoenbach and His Academic Influence"

Golden Wedding Polka

Julius Weissenborn

Sheila Bergby, bassoon MaryEllen Harris, bassoon John Fekete, bassoon Daniel Matsukawa, bassoon

"Happy Birthday, Sol"

William Winstead

Sheila Bergby, bassoon MaryEllen Harris, bassoon John Fekete, bassoon Daniel Matsukawa, bassoon Conducted by William Winstead

Remarks by Robert Capanna Executive Director, Settlement Music School

Suite Nc. 1 in C major Overture

Johann Sebastian Bach

Arranged by W. Allgood for Bassoons and Contrabassoon conducted by
Dr. Peter Schoenbach

#### HONORARY CHAIRMEN

Gary Graffman Emanuel S. Kardon

### GUEST OF HONOR

Frank Ruggieri

#### PROGRAM COMMITTEE

Robert Capanna
Anthony P. Checchia
Otto Eifert
Sidney Rosenberg
Matthew Ruggiero (Master of Ceremonies)
Dr. Peter J. Schoenbach
William Winstead

A man that has a taste of musick, painting, or architecture is like one that has another sense, when compared with such as have no relish of those arts.

Joseph Addiscr

# Former Bassoon Students and Colleagues of Sol Schoenbach, in attendance, October 7, 1990

Gerald A. Alleva (Cincinnati, Ohio)

Adelchi L Angelucci (Philadelphia, Pa.)

Frank Aulenbach (Harrisburg, Pa.)

Matthew Bender (Philadelphia, Pa.)

Marcia Rebertson Blalack (Cincinnati, Ohio)

Anthony Checchia (Philadelphia, Pa.)

Shirley Curtiss (Philadelphia, Pa.)

Artemus Edwards (Albuquerque, N.M.)

Otto Effert (Port Clyde, Maine)

Herbert Fawcett (Walnut Creek, Cal.)

Mark Gigliotti (Philadelphia, Pa.)

Edward J. Gobrecht, Jr. (Ithaca, N.Y.)

Nancy Goeres (Pittsburgh, Pa.)

Arthur Grossman (Seattle, Wash.)

Robert Grossman (Philadelphia, Pa.)

Frank Heintz (Cincinnati, Ohio)

Cliff Hodgkins (Charleston, W.Va.)

Norma Hooks (Baltimore, Md.)

Gunter Jacobius (Denver, Colo.)

Kristin Jacobsdottir (Cincinnati, Ohio)

Norman Kasow (New York, N.Y.)

Valerie Klose (Ottawa, Canada)

Richard Lottridge (Madison, Wis.)

Nadina Mackie (Montreal, Quebec)

Stephen Margolis (Wyncote, Pa.)

Chris Millard (Vancouver, B.C.)

Justin Miller (Philadelphia, Pa.)

S. Jill Raich (Lancaster, Pa.)

Don L. Roberts (Evanston, Ill.)

Patricia Rogers (New York, N.Y.)

David Rosenbaum (Norwalk, Conn.)
Sidney Rosenberg (Bloomington, Ind.

Celeste-Marie Roy (New York, N.Y.

Frank Ruggieri (Boston, Mass.)

Matthew Ruggiero (Boston, Mass.)

Peter Schoenbach (Detroit, Mich.)

John Shamlian (Haddonfield, N.J.)

Leonard Sharrow (Pittsburgh, Pa.)

Louis Skinner (Jonesport, Maine)

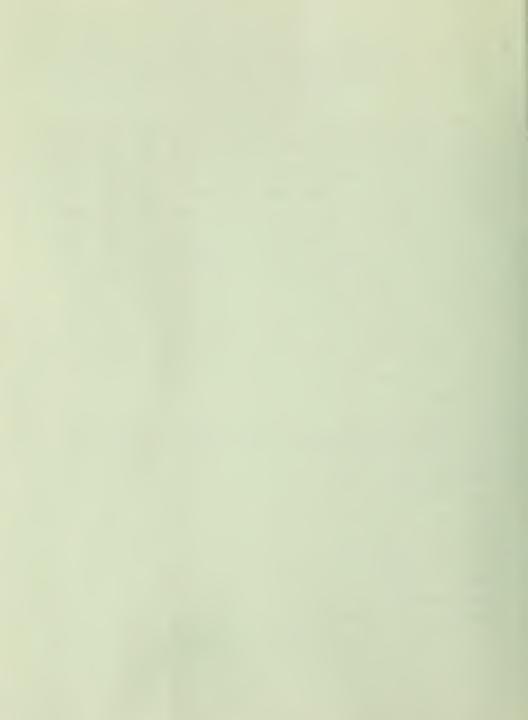
Norman Spielberg (Philadelphia, Pa.)

Ken Wagner (Vancouver, B.C.)

Kim Walker (Geneva, Switzerland)

John Wetherill (Indianapolis, Ind.)

William Winstead (Cincinnati, Ohio) Bonnie Wolfgang (Phoenix, Ariz.)



# CVRTIS INSTITUTE OF MUSIC

Otto-Werner Mueller

Conductor

Isaac Stern Violin

October 14, 1990 8:00 p.m. • Academy of Music

Fice Concert

70th Birthday Tribute

to

Isaac Stern

# The Curtis Institute of Music

The Curtis Institute of Music was founded in 1924 to train exceptionally gifted young musicians for careers as performing artists on the highest professional level. It provides full-tuition scholarships for all its students, attracting the finest young musicians from the entire world. Currently 164 students from the United States and 18 foreign countrie study with the school's celebrated 76-member faculty, which includes Julius Baker, Todd Duncan, Leon Fleisher, Felix Galimir, Szymon Goldberg, Gary Graffman, Mieczyslaw Horszowski, Jaime Laredo, Seymour Lipkin, Otto-Werner Mueller, Ned Rorem, Aaron Rosan Mstislav Rostropovich, and members of the Guarneri Quartet.

### Would you like to be on Curtis' mailing list?

To receive a copy of The Curtis Institute of Music's Concert Brochure and other information about The Institute, please fill out a Mailing List Request Form which is available at The Frien of Curtis table in the vestibule of the Academy of Music. You can also be added to the mailin list by calling 215-893-5279 during business hours.

# William Moennig & Son, Ltd.

DEALERS IN RARE VIOLINS, VIOLAS, CELLOS, & BOWS



2039 LOCUST STREET PHILADELPHIA, PA. 19103 TEL. (215) 567-4198/4175 800-523-4051

Art and Antique Dealers of America, Inc.



# 70th Birthday Tribute

to

# Isaac Stern

## HE SYMPHONY ORCHESTRA OF THE CURTIS INSTITUTE OF MUSIC



Otto-Werner Mueller, Conductor Isaac Stern, Violin



Sinfonia concertante for Violin, Cello,
Oboe and Bassoon in B-flat major, Op. 84
Allegro
Andante
Allegro con spirito

Isaac Stern, violin Derek Barnes, cello Peter Smith, oboe Daniel Matsukawa, bassoon

Symphonic Metamorphoses on Themes of Carl Maria von Weber Allegro Moderato: "Turandot" scherzo Andantino March

#### Intermission

Concerto for Violin and Orchestra
in D major, Op. 61
Allegro ma non troppo
Larghetto
Rondo: allegro

Isaac Stern, violin

Ť

This concert is sponsored, in part, by grants from the E. Nakamichi Foundation and the Stockton Rush Bartol Foundation

¥

The Curtis Institute of Music Gary Graffman Director

#### Otto-Werner Mueller

Otto-Werner Mueller has established himself as one of this country's foremost conducting teachers and is highly regarded for his work with young orchestra players. He began his musical studies in Frankfurt, Germany, and in 1945, at the age of 19, was named director of the chamber music department for Radio Stuttgart and was founder-conductor of the celebrated Radio Stuttgart Chamber Choir. Two years later, he also served as conductor of opera and operetta for the Heidelberg Theater.

After immigrating to Canada in 1951, Mr. Mueller worked extensively for the Canadian Broadcasting Corporation, where he conducted orchestra, opera and ballet performances, and in 1958 he became teacher and conductor at the Montreal Conservatory. He later served as Director of the Victoria Symphony and was founder-dean of the Victoria School of Music.

Mr. Mueller has guest-conducted major orchestras throughout the United States, including St. Louis, Atlanta, Detroit and Houston, and has conducted all the major Canadian orchestras. He was a guest professor at the Moscow State Conservatory in 1963 and has toured the Soviet Union twice, conducting the Moscow, Leningrad and Riga symphony orchestras.

In 1986 Mr. Mueller joined the Curtis faculty as head of the conducting department and he also heads the conducting department at The Juilliard School. He has served as conductor-in-residence at Yale University and has taught at the University of Wisconsin at Madison, the Aspen Music Festival, the Los Angeles Philharmonic Institute and the Summer Institute of the American Choral Foundation.

#### Isaac Stern

Isaac Stern has been hailed as one of the foremost violinists of this century. Born in Kreminiecz, Russia, in 1920, this year Isaac Stern celebrates his 70th birthday and celebrations to honor him have been taking place worldwide. Throughout his more than fifty years as a professional musician, he has appeared on concert stages around the world, guided the careers of countless young musicians and devoted himself to the advancement and recognition of the arts nationally and internationally.

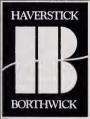
Mr. Stern is one of the most recorded musical artists of our time, with more than 100 recordings of over 200 works by 63 composers to his credit. He has been an exclusive CBS Masterworks (Sony Classical) recording artist for 45 years and his many best-sellers have included numerous Grammy Awards. Mr. Stern was named CBS Masterworks' first "Artist Laureate" in 1986 in recognition of his recording artistry.

Besides his highly acclaimed interpretations of the standard repertoire, Mr. Stern is an avowed champion of contemporary music. He has premiered violin works by Bernstein, Penderecki, Rochberg, Schuman, Dutilleux and Peter Maxwell Davies, giving American premieres of works by Bartók and Hindemith; and with the exception of the Schuman work, he has recorded all of these. Additional career highlights for Mr. Stern include his work for television and feature films, most notably the film From Mao to Mozart: Isaac Stern in China, which won the Academy Award for best full-length documentary of 1981 and received a special mention at the Cannes Film Festival.

Isaac Stern was an originating member of the National Endowment for the Arts and is Chairman of the Board of the America-Israel Foundation, Chairman and founder of the Ierusalem Music Center and President of irnegie Hall. Mr. Stern was the first ipient of the Albert Schweitzer Music ward for "a life dedicated to music and voted to humanity." In 1984, President agan presented him with the Kennedy nter Honors Award at the White House, d Musical America named him "Musician of Year" in 1986. The American Symphony chestra League honored him in 1987 with: Gold Baton, its highest award. That same ur, he was given the Grammy Lifetime hievement Award, Israel's Wolf Prize for vice to humanity and the National Music uncil's American Eagle Award. In May 30, Mr. Stern was given the honor of

Commandeur de la Légion d'Honneur by order of the President of the French Republic, François Mitterand.

Mr. Stern is a Commander of the French Ordre de la Couronne (1974) and an officer of the Légion d'Honneur (1979). He holds the Commander's Cross of the Danish government's Order of the Dannebrog (1985) and is a Fellow of Jerusalem (1986). Isaac Stern holds honorary degrees from 11 institutions, among them Bucknell University, Columbia University, New York University, Johns Hopkins University and The Curtis Institute of Music.



# HAVERSTICK-BORTHWICK

**Builders and Construction Managers** 

400 Stenton Avenue P.O. Box 766, Plymouth Meeting, Pennsylvania 19462 (215) 248-3000 • (215) 825-9300 • FAX (215) 825-9194

# Congratulations!

to

The Curtis Institute of Music

We are proud to be a part of The Institute's Historical Restoration Team.

### PROGRAM NOTES by Howard Kornblum

Haydn: Sinfonia concertante for Violin, Cello, Oboe and Bassoon in B-flat major, Op. 84

One way of translating "sinfonia concertante" might be "harmony in competition." A sinfonia concertante is not a symphony with extended solo passages, and it's not a concerto for a solo instrument pitted against the ensemble. Rather, it's a form which evolved from the baroque concerto grosso, in which a solo group was set off against a larger orchestra group. In the sinfonia concertante, at least two (and sometimes as many as eight or nine) solo instruments compete with the orchestra as well as with each other. The form consequently puts together elements of the classical symphony and instrumental concerto with the less formal style of the works then called divertimentos and cassations. The sinfonia concertante came into favor in the late 1760s and stayed in vogue for more than half a century. Some authorities say that more than 150 composers wrote some 500 sinfonie concertanti. Practicality was the principal impetus: in the middle of the 18th century public concerts for the emerging middle classes were becoming popular (as opposed to concerts given for the royalty at court and in the salons of the wealthy nobility), impresarios wanted to offer moneymakers to the new musical public, and pieces showing off outstanding instrumental virtuosos were surefire hits. The sinfonia concertante was intended from its inception to be performed at a public concert, and the name "concertante" came to have two meanings; an exhibition of musical give-and-take between a solo group and ensemble, and a work to be performed at a

public concert (you might say that at the time concertos were for aristocrats and sinfonie concertanti for democrats.)

When Haydn's lifelong patron, Esterhazy, died in 1790, many invitations were offered to the composer to appear as a guest. Among these was one from a London entrepreneur, Johan Peter Salomon, offering the composer the then-large sum of twelve hundred pounds for six symphonies, an opera, and twenty lesser works. Haydn was also given the privilege of conducting his own music at the Salomon concerts.

The composer accepted and entered what has been described as the "Indian summer" of his long career. The incandescent series of las symphonies (numbers 92 to 104) were among the works he wrote for London. The Sinfonia concertante, Op. 84, was first played at the fourth of the Salomon concerts on March 9. 1792. Salomon himself played the solo violin part. The London Oracle wrote, "Haydn directed for the first time the performance of a new concerto. The prevailing manner of this Master pervaded every movement — it had al his usual grandeur, contrasted by the beauty of airy transition, and the sudden surprises of abrupt results." The Morning Herald wrote: "The last performance at Salomon's concert deserves to be mentioned as one of the richest. musical treats which the present season has afforded. A new concerto from Haydn combined with all the excellence of music: it was profound, airy, and original, and the performance was in unison with the merit of the composition."

# lindemith: Symphonic Metamorphoses on hemes of Weber

In March, 1934, Wilhelm Furtwängler anducted the Berlin Philharmonic in the first erformance of Paul Hindemith's Mathias the ainter, a symphonic work the composer had stracted from his just-finished opera (the jerman title is Mathis der Maler). The opera. hich had not yet been performed, had a bretto dealing with the problem of whether not an artist should go on with his work hile the people around him were struggling zainst tyranny, and the background of the pera was the Peasants' War of 1524. To the en-new Nazi government Hindemith was ie ringleader of the "decadent" avant-garde, nd an opera dealing with peasants rising rainst the ruling classes was not the kind of ultural enlightenment the leaders of the Thousand-Year-Reich" wanted to support. onsequently, a campaign arose to defame indemith and ban his music. To his rerlasting discredit the 70-year-old Richard trauss - as head of the German Chamber of lusic — was one of the chief instigators. ırtwängler energetically defended indemith and sent an open letter to the ewspapers pleading for the freedom of art. his brought into action Hitler's master of the

forked tongue, Joseph Goebbels, who excoriated Hindemith, branding him a "cultural Bolshevist," denouncing his music as degenerate, and calling for the removal — one way or another — of such musicians from the new social order of Germany.

The upshot of all this was Furtwängler's and Hindemith's resignations from their musical positions. At that moment the two eminent German musicians - faced with the moral and artistic crossroads of their lives made the decisions that would eventually lead, for the composer, to world-wide respect and, for the conductor, to the degrading and bitter final years of his life. For, within three months, Furtwängler — who was in a position to see and understand what it meant that men like Bruno Walter, Artur Schnabel, Otto Klemperer, and Arnold Schoenberg had suddenly vanished from German musical life - made his apologies to Goebbels, worked out his own personal "concordat" with the Nazis, and resumed his career, making the notorious handshake in public with Hitler and prefacing performances of, among other things, Beethoven's "Eroica" with renderings of the Horst Wessel Song. Hindemith gave up his homeland, going to Switzerland and, eventually, to America, where, in 1940, he came to Yale to teach composition and theory, to write music, and to produce some of the most fascinating books and articles concerning the 20th-century composer and his role in society.

Soon after coming to Yale, he produced the Symphonic Metamorphoses. To display his mastery of structure, of instrumental invention, of symphonic logic — in short, to show his facility in creating entertaining, unhackneyed music — he chose four obscure, almost innocuous tunes by Carl Maria von Weber and made from them an alternately



06 South 16th Street Philadelphia 215 546 0204

bouncy, tender, witty, joyous symphonic work which, from its first performance in January, 1944, by Artur Rodzinski and the New York Philharmonic, has been hailed as its composer's most accessible composition. Hindemith used music from Weber's Eight Pieces for Piano Duet, Op. 60; from his incidental music to *Turandot*; and from the Six Pieces for Piano Duet, Op. 10. The predominant quality of the music is a bustling, energetic forward motion that seems never to stop, a prime example of the vitality Hindemith was to retain for nearly twenty more years.

As for Furtwängler, he was to live until 1954 and to see the composer he championed accepted in postwar Germany as a great artist. Indeed, looking into a German record catalog one can still find a listing of the Symphonic Metamorphoses conducted by this tragic, Faustlike figure, who set into motion an irrevocable metamorphosis of his own by a handshake with the devil.

# Beethoven: Concerto in D Major for Violin and Orchestra, Ob. 61

The violin concerto first impinged upon the music world's sensibilities at the end of a year which included the dissolution of the 1000-year-old Holy Roman Empire; the successful completion of the astonishing trek through uncharted American wilderness by Lewis and Clark; Noah Webster's publishing of The Compendious Dictionary of the English Language; the opening of his first soap shop by a young candlemaker named Colgate; and the publishing by the English poet Jane Taylor of "Twinkle, twinkle, little star, how I wonder what you are!"

Franz Clement, concertmaster of the Theater an der Wien, commissioned the concerto and gave its premiere on December 23, 1808 at a benefit concert (the benefit was for Clement). We can infer what audiences required of violinists in those days by looking at the program surrounding this most revered of all violin concertos: included were pieces by Méhul, several arias by Cherubini, Mozart's arrangement of Handel's Ode for St. Cecilia's Day, and some improvised fiddle-faddle by the soloist, including a fantasia of his own devising meant to be played on one string with the violin held upside down. This high-wire act was played between the first and second movements of the concerto.

The radiant music made little impact for some time. After the first performance the Wiener Theaterzeitung reported "... the judgment of the connoisseurs is unanimous: they allow that it has certain passages of beauty but find that its construction is disiointed and the endless repetition of certain commonplaces might easily be wearisome." A few years after Beethoven's death a performance prompted the critic of the London Harmonicum to write: "It is a fiddling affair and might have been written by any third- or fourth-rate composer." The concerto received almost no notice until 1844 when Felix Mendelssohn conducted it in London for the English debut of the 13-year-old Joseph Joachim, who was to become identified with the piece for the remainder of the century.

The majestic first movement opens with five drum taps that form the germinal motive of the whole movement. At the height of the movement's central section occurs a rapt passage in G minor, which was one of Fritz Kreisler's supreme moments of communicative interpretation. The slow movement is an eloquent set of variations. The finale is a jovial rondo, featuring the sounds of hunting horns and a rollicking duet between the soloist and the bassoon.

The Sower.

He's a symbol of commitment and growth. Of productivity and dedication. Of foresight and future reward.

He's also a symbol of The Provident.

Because when it comes to helping our community grow, we've been there to lend a hand for over 140 years.



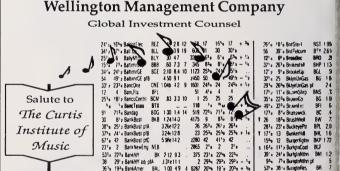


A PNC BANK

Member FDIC

# The Symphony Orchestra of The Curtis Institute of Music

The Symphony Orchestra of The Curtis Institute of Music is composed of 100 students between the ages of 14 and 25, all of whom currently study at the tuition-free conservatory. Rehearsing twice weekly under the direction of Otto-Werner Mueller, head of Curtis' conducting department, and William Smith, Associate Conductor of The Philadelphia Orchestra, the ensemble gives several free public concerts throughout the year. Guest conductors who have appeared with the orchestra include Leonard Bernstein, Sergiu Celibidache, Raphael Frühbeck de Burgos, Zubin Mehta, Riccardo Muti, Mstislav Rostropovich and David Zinman. The presence of Curtis-trained players is striking among the "Big Five" American symphony orchestras, where Curtis alumni occupy almost 30% of the principal desks.



333e102

6.00e 10.5 . 36 2.25 . . . 206

2.25 .. BT 2.33 6.7

38' a 32 BankAmer of

6514 5714 BankAmer pl

581 a 34 Bank Trst

Valley Forge • Washington • Boston • Atlanta

44% 27% CB' Ind

136 321 321

2687 36% 34%

iolins hoong-Jin Chang even Copes

even Copes len de Pasquale mberly Fisher nnifer Gilbert imi Hwang dith Ingolfsson len-Maria Justen liette Kang lexander Kerr yun A Kim

7u-Young Kim issa Koljonen Iwia Konopka ian Krinke 'ei-Pin Kuo lie Kurtzman ephanie Kurtzman sa-Beth Lambert

dy Yen-Jiun Lin iki MacQueen iko Naito aureen Nelson nnifer Orchard ni Ohi Resnick\*

njamin Schmid samarie Vana in Wang igene Watanabe vako Yoshida

iolas ana Marie Ahn

ing Young

Fei Cheng troline Coade ephen Creswell sin-Yun Huang nn Largess si Liu tijana Mead exandra Moellmann niel Panner nnifer Stahl Cellos

Derek Barnes
Natasha Farney
Mirjam Ingolfsson
Thomas Kraines
Ju Young Lee
Nina Lee
Soo Hyun Lee
Julie Regan
Sun-Won Ryang
Sophie Shao
Pitnarry Shin
Wendy Warner

Double Basses Reid Anderson

Matthew Frischman
Glenn Gordon
Erik Gronfor
Don-Michael Hill
Steven Larson
Daniel McDougall

Flutes

Nadine Hur Nieli Newman Elizabeth Ostling Christina Smith

Oboes

Jonathan Fischer Gustav Highstein Kathleen Lord Peter Smith

Clarinets

Victoria Bullock Richard Hawley Gregory Raden Michael Rusinek

Bassons

Sheila Bergby Glenn Einschlag John Fekete Daniel Matsukawa Horns

Nicola Averill Tracy Clark Heather Johnson Karen Mendocha Paul Osmond Sandra Swanson

Trumpets
Lisa Burn
George Chase

George Chase Kevin Cobb Rodney Mack

Trombones
Paul Bryan
J. Jeffrey Freeman
William McCommon (bass)

Kevin Roberts **Tuba** Edwin Diefes

Percussion Ryan Leveille Stephane Pelegri A. Scott Robinson David Weiner G. Victor Yerrid

Harps

Katerina Englichova Chu-Hee Lee Jennifer Swartz Rong Tan

Piano Christi Muse

Administrator Richard Zuch

Student Managers Paul Bryan Edwin Diefes

\*Concertmaster

# The Board of Trustees of The Curtis Institute of Music

Dr. Milton L. Rock, Chairman David B. Still, Vice Chairman James R. Ledwith, Esquire, Secretary Bayard R. Fiechter, Treasurer

Boyd T. Barnard Mrs. Cary William Bok Luther W. Brady, M.D. Schuyler G. Chapin M. Todd Cooke Richard A. Doran Mrs. Rachel Bok Goldman Bernard M. Guth Frederick R. Haas William M. Hollis, Jr. Mrs. Philip Klein Bong S. Lee, M.D. David G. Marshall Martin Meyerson Shaun F. O'Malley Gay Scott Lloyd Smith Edmund B. Spaeth, Jr., Esquire Diana Steiner Stephen A. Van Dyck

## A Word of Thanks to Our Friends

The Curtis Institute of Music is indeed grateful to its many friends for their generous financial support. That support enables Curtis to continue to offer the finest musical training to gifted musicians from all over the world. We wish to acknowledge publicly the following special friends who have contributed \$100 or more to our 1990/91 Annual Giving Campaign to date, from March 28 through September 13, 1990. Special thanks go to the Friends of Curtis, The Curtis Institute of Music Alumni Association and The Curtis Alumni Society of Greater Philadelphia for their continued support and assistance.

#### \$50,000+

I. Roffe Wike, II

The Edwin B. Garrigues Foundation

# \$10,000 - \$49,999

The Curtis Institute of Music Alumni Association Joseph Cairns, Jr. and Ernestine Bacon Cairn Memorial Scholarship Fund Mr. and Mrs. Charles M. Kaney

\$5,000 - \$9,999
Arthur Andersen and Andersen Consulting
The Curtis Alumni Society
of Greater Philadelphia
Gary Graffman
Frederick R. Haas
William M. Hollis, Jr.
Miami Shores Presbyterian Church,
in memory of Laurence Hedgpeth, Jr.
National Endowment for the Arts
June Winters Peretti
The Presser Foundation
Mr. and Mrs. Robert Montgomery Scott
Mr. and Mrs. J. Roffe Wike, II

# A Salute...

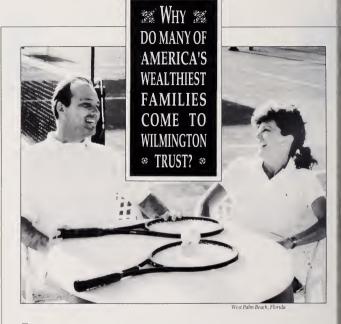
To The Curtis continuing to standards for

Institute for set musical all the world.

From the Partners and Staff of Price Waterhouse, business advisors and tax and management consultants.

Price Waterhouse





Five
Generations of
Trust

Some of America's wealthiest families depend on Wilmington Trust for personal financial services. To them, it's common knowledge that the trust and tax laws of Delaware and the services offered at Wilmington Trust are among the best in the nation. They know their business will be kept confidential,

and they take for granted that our trust and investment services are personally designed to meet their individual needs. They expect, and get, the best from our highly trained staff of professionals. For more information on our trust services, call Charles F. Gummey at (302) 651-1300.



2.500 - \$4.999

ovd T. Barnard

estorazzi Trust

he Gomberg Scholarship

haun F. O'Mallev r. Milton L. Rock

he Alexis Rosenberg Foundation

1,000 - \$2,499

avmond Benner eonard Bernstein

frs. Cary William Bok ъ. W. Stephen Croddy

laude Frank and Lilian Kallir

firiam P. Grobani

frs. Robert A. Hauslohner

imes J. Hawley

ndependence Blue Cross

amuel and Rebecca Kardon Foundation

imes R. Ledwith, Esquire

ernard Mayers

ferit Gasoline Foundation

pringate Corporation

Hee Suh

Inisys Corporation

he Warwick Foundation on Wormser

500 - \$999

oung Ku and Chung Hyun Ahn

ıscha Brodsky

avid Cramer

igital Equipment Corporation,

matching gift ugene C. Eicher

ayard R. Fiechter

seph Freedman

fargret Brill Gomberg

:fferson Bank

frs. Louis Klein

farie-Pierre Langlamet

brothy Levine bavid McGill

Constance Russell Rachlin

hilip Salken seph Sataloff, M.D.

nne Croddy Schauwecker

fr. and Mrs. Roger M. Scott

fr. and Mrs. Stephen A. Van Dyck

\$250 - \$499

Dr. Eva Aronfreed

A. Robert Bellace

Constance W. Benoliel Peter A. Benoliel

Mrs. Cary William Bok, in memory of

William C. Bodine, Esquire

Max N. Carol

Linda and David Cerone

CIGNA Foundation, matching gift

Judith A. Dooling Leslie M. Fitzen

Nancy H. Ellsworth

Ellen and Wesley Emmons

Mary Lou Falcone

GE Foundation, matching gift William Goldman Foundation

Lvnn Harrell

International Business Machines Corporation, matching gift

Gay L. Johnson, in memory

of Roger Clemens

Drs. Wilma and Edwin Kellerman

Ida S. Mann Winifred Mayes

Garrick Ohlsson, in memory

of Roger Clemens Ioan and Richard Ostling

Mr. and Mrs. Robert Pearce

Pepper, Hamilton & Scheetz, in memory of

William C. Bodine, Esquire

Mr. and Mrs. Sergio Peresson

Sheila Bodine Schindler, in memory of William C. Bodine, Esquire

Yumi Ninomiya Scott

Peter Serkin

Sidney Sharp

George Silfies Michael Stairs

Eleanor and Peter Stanlis

Patricia Judd Stone

Kevin C. Switalski

Susan Synnestyedt

Michi I. Tashjian Lt. Colonel Dorothy S. Washburn (USAFRet'd) Stephen West Mr. and Mrs. Marvin Williams

\$100 - \$249

Michael J. Antonello Dr. and Mrs. William H. Baltzell

Gayna M. Bassin

Warren A. Benfield Annette Elkanova Berger

Ralph Berkowitz

Muriel G. Biermann

Robert Bloom

Boeing Company, matching gift

Abba Bogin

Emmanuelle Boisvert

Blair Bollinger and Geraldine Rice

Mrs. Morton Bookler

Ardelle H. Bowers

Cecilia Gniewek-Brauer

Thomas Brockman

Clara Zager Brown

# Coopers | A Commitment & Lybrand | to Excellence

- Accounting & Auditing
- Mergers & Acquisitions
- Entrepreneurial Services
- Business Investigations
- Management Consulting
- Taxes
- Actuarial and Benefits Consulting



2400 Eleven Penn Center Philadelphia, PA 19103 (215) 963 – 8000 Mr. and Mrs. G. Theodore Burkett Dr. and Mrs. Stanley Burrows

Robert B. Calvert Martin Chalifour

Dr. and Mrs. Charles W. Charny

Nelly M. Childress

Gordon Cizon Elizabeth Bennett Clendenning

David Colvig Wayne Conner

The Curtis Alumni Society of Greater

Philadelphia, in memory of Jack Bookbind The Curtis Alumni Society of Greater

Philadelphia, in memory of Frank J.Potaml Waldemar Dabrowski

Mary Davenport

Delaware Valley Young

Musicians Musicales Helen Jepson Dellera

Mr. and Mrs. Fredric Dolgonos

Rafael Druian Ioelle E. Fancher

F. W. Elliott Farr, in memory of

William C. Bodine, Esquire

David Fay

Mr. and Mrs. Dominick Fera

Lois E. Fisher

Robert Fitzpatrick

James B. Francis

Barbara G. Frieman, M.D.

David Frisina

Edward P. Gazouleas

Jeanne Gibstein,

in memory of Ruth J. Levine

Mr. and Mrs. Bernard Glaser

Phyllis Moss Graetz

Fritzie P. Green

Kathryn E. Greenbank

Robert E. Grooters

Jerry Grossman

Frank Guarrera

Lisa Halterman

Kathleen Hamill

Anna Bukay Hannaford

rt Hara and Celine Leathead . Mary L. Harbold il and Peter Hearn ren Tuttle Herskowitz

phael Hillyer nthia A. Hoebel

and Mrs. Harris N. Hollin rgot Bowie Hunt

. and Mrs. Gregory J. Hustis rence L. Itoh

and Mrs. Edwin W. Kane

nd Cobert Kelly rald Kent

an Cornwell Kiefner

ıng Uck Kim ako Kishikawa n Mainzer Kishkis

Stella Kramrisch bert S. Levine

Theodore H. Levine, nemory of Ruth J. Levine

giu Luca . and Mrs. Louis C. Madeira

rlena Malas

ıl Maloney, in memory of /illiam C. Bodine, Esquire

s. James Matarese pert I. McDonald

and Mrs. Tilford D. Miller

etano Molieri

and Mrs. Donald Montanaro ry June Nestler

Benjamin J. Novak

ate of Betty Alice Parker

el S. Parker ne Pascal

and Mrs. Joseph P. Peters and Mrs. Edward S. Peyton, Jr.

ladelphia Coca-Cola Bottling Co.

rry Pleasants rry Portnoi rcy R. Posel ques Posell rid G. Powell

and Mrs. Robert S. Pressman

h A. Radmore

Eslye N. Rappeport Mrs. Harold Rappeport

Dr. and Mrs. Edward J. Resnick

John S. Ritter

Abi Rachlin Robbins

Paul S. Robinson

Rohm and Haas Company, matching gift Dr. and Mrs. Harry B. Roitman

Sidney Rosenberg

Mr. and Mrs. Harold S. Rosenbluth Dr. and Mrs. Samuel R. Rossman Miriam and Milton Rothman

Enid Curtis Bok Schoettle

Mr. and Mrs. Robert Montgomery Scott, in memory of William C. Bodine, Esquire

Walter E. Sear

Da-Hong and Linda Seetoo Ruth Dym Shapiro

Martha J. Sheil Frank J. Sinatra Mark R. Smith

Dr. and Mrs. Richard N. Smith

Ingrid R. Sobolewska Laurie Sokoloff Francesco Sorianello Susan Starr

Frederick Steinway Mrs. Barbara Sternberg Bruce L. Stewart

Joyce and David Stone, in memory of Frank J. Potamkin

James J. Tamburini Hubert R. Taylor, Esquire

Steven M. Tenenbom Michael Tree Mary W. Trevor Sumiko Tsujimoto Elizabeth I. Tuma

John L. Turner, M.D. Mrs. Jack Van Baalen.

in memory of Frank J. Potamkin

Rodney J. Van Sickle Andre Constant Vauclain Vivian Stanchik Wagner

Mary Binney Montgomery Wheeler

Doris Willig, M.D.

# Isaac Stern at 70!



Sony Classical celebrates over four decades of musical triumphs by one of the most extraordinary artists of our time.

The first releases in THE ISAAC STERN COLLECTION. featuring the Early Concerto Recordings, Volumes I and II feature Isaac Stern's virtuosic first recordings of the Wieniawski, Mendelssohn, Tchaikovsky, Brahms, Prokofiev, Sibelius Concertos and more, plus the premiere recording of Bernstein's Serenade, in historic collaborations with Dimitri Mitropoulos, Bruno Walter, Sir Thomas Beecham, Leonard Bernstein and others,

Two new chamber music recordings featuring Isaac Stern in brilliant all-star quartet and trio ensembles.

Artist Laureate. Isaac Stern. Exclusive on Sony Classical. Advancing the State of the Arts.

Look for Volume Lof the historic Istomin/Stern/Rose Trio recordings, available later this Fall!







ST/SK 44568







S2T/S2K 45846 Cassette \$13.99 / CD \$24.99



SM3K 45956

SM3K 45952 VOLUME 1 & II - CDs \$26.99

, "Sony Classical" are trademarks of Sony Corporation @ 1990 Sony Classical GmbH



NOW OPEN N.E. PHILADELPHIA

**OPENING SOON!** CHERRY HILL



fr. and Mrs. Walter L. Wolf
fr. and Mrs. W. G. Wollerman
/illiam Workman
arbara Yahr
frs. Richard Yardumian
ordon Young
oung Musicians Main Line Musicales
oung Musicians Musicales,
Germantown/Mt. Airy Series
oung Musicians Musicales, Huntingdon
Valley Series
larion Zarzeczna
en Zawisza

### he Curtis Institute of Music Corporate, oundation & Matching Gift Donors

farilyn I. Zupnick

E. Foundation

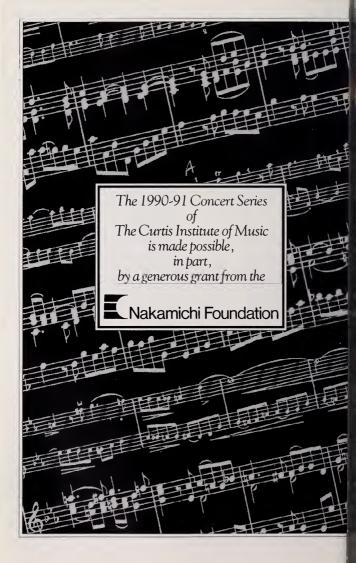
rthur Andersen and Andersen Consulting stral Foundation tochem North America elen D. Groome Beatty Trust ell of Pennsylvania oeing Company seph Cairns, Jr. and Ernestine Bacon Cairns Memorial Scholarship Fund ouis N. Cassett Foundation IGNA Foundation igital Equipment Corporation olfinger-McMahon Foundation rexel Burnham Lambert Incorporated amuel S. Fels Fund estorazzi Trust delity Bank rst Pennsylvania Bank our Oaks Foundation

The Edwin B. Garrigues Foundation Ann and Gordon Getty Foundation William Goldman Foundation The Gomberg Scholarship Independence Blue Cross International Business Machines Corporation Iacobs Music-Steinway Pianos Jefferson Bank Samuel and Rebecca Kardon Foundation The Christian R. and Mary F. Lindback Foundation MLR Publishing Company Merit Gasoline Foundation Mobil Foundation, Inc. The Musical Fund Society of Philadelphia The Mutual Assurance Company E. Nakamichi Foundation National Endowment for the Arts William Penn Foundation Pepper, Hamilton & Scheetz Philadelphia Coca-Cola Bottling Co. Philadelphia National Bank The Presser Foundation Rohm and Haas Company The Alexis Rosenberg Foundation Alexander Schneider Foundation Scott Paper Company Foundation SmithKline Beecham Pharmaceuticals Springate Corporation Stockton Rush Bartol Foundation The Stroud Foundation Sun Company Time Inc. Unisys Corporation United Engineers & Constructors, Inc. The Warwick Foundation

#### The Friends of Curtis

At The Curtis Institute of Music there are 164 young musicians of exceptional talent training for careers as performing artists. Music lovers can help this coming generation of composers, conductors, instrumentalists and singers prepare for the future by joining the Friends of Curtis.

The Friends of Curtis have an important role in helping to advance the careers of the gifted young musicians studying at The Institute. For further information, please call the Friends' Membership office at 215-893-5279.



# CARNEGIE HALL



Your Scotch and Soda is only as good as your Scotch and soda.





What are you saving the Chivas for?

# MACY'S CELLAR Underground Theatre

It's one of Broadway's longest running hits.

The incomparable Cellar. It's our fabled street of shops where all the excitement and energy that makes Macy's so special begins. It's a showcase of Housewares,

Glassware, Tableware, and Ingenious

Electrics. There's the Marketplace, redolent with fresh foods and gourmet fare, the new

Cellar Cafe, brimming with everything for the coffee connoisseur. Plus, our famous

Arcade shops and, of course, our convivial

Cellar Grill. It's like nothing else in New York.

So come see the sights and enjoy the show.



WE'RE A PART OF YOUR LIFE

# THE PERFECT CAN

# The 1991 Buick Park Avenue Ultra.

After driving the new Park Avenue Ultra, the editors of *Motor Trend* concluded, "Buick may have created the perfect car for the '90 s."

After you drive it, you may conclude that we've created the perfect car for you.

- 66 Buick engineers have come up with one of the quietest, tightest and smoothest operating luxury sedans we've ever driven. 99 Motor Trend
- **66** Buick focused considerable ergonomic study on the interior, and it shows. **99**

- Car and Driver

- 66...a luxurious cell with enough comfort, performance and image to your ego and keep you isolated fro steaming traffic, rudeness and dow craziness that is today's driving en ment. \$2 Motor Tiend
- **66** The transmission works like a dreathe Park Avenue seems a class apart. **9** *AutoWeek*
- **66** Buick has hit on a fine blend of slip aerodynamics (0.31Cd) and traditi American dress up.**99** —*Motor Trend*



66 Just sitting ir Park Avenue's rointerior is pleasin — Car and Driver

Leather in the seating area is standard on Park Avenue Ultra

# A'OR THE '90S.



. highway-speed passing seemed



g en

effortless. \*\*\*

— Automobile Magazine

The tuned-port injection 3800 V6 produces 170 horsepower

ore impressive than a long list of ities is the new Park Avenue's fine ion to detail . . . You get the same ssion of quality when you drive the — Car and Driver

ample innovation plus excellent s, engineering, and execution at an p ed price . . . 99 — Motor Trend We invite you to call 1-800-3PARK AVE for more information, or see your Buick dealer and test drive the new Park Avenue Ultra: the Great American Beauty.



The New Symbol For Quality In America.



A reputation for being a source of strength in troubled waters isn't built overnight.

In fact, the conservative, risk-averse financial principles that built Republic National Bank have their origins in the practices of the Safra banking family, a tradition over a century old.

Thus our sturdy capital base and strong asset quality contribute to the security our clients are seeking. Additional reassurance is provided by our capital-to-deposit ratio, which is one of the best among all U.S. banks.

Which helps explain why over a five-year

period, according to American Banker, Repulhas had the highest nonmerger-related grow in deposits and assets among the nations 25 banks.

A comforting thought for those who destination is a secure financial harbor.

# REPUBLIC NATIONAL BANK OF NEW YORK



A SAFRA BANK

BEVERLY HILLS -CAYMAN ISLANDS-LOS ANGELES MEXICO CITY-MIAMI-MONTREAL-NEW YORK BUENOS AIRES-CARACAS MONTEVIDEO-PUNTA DEL ESTE-SANTIAGO-SAO PAULO-BEIRUT-GENEVA-GIBRALTAR GUERNSEY-LONDON-LUGANO-LUXEMBOURG-MILLAN-MONTE CARLO-PARIS-ZURICH -HONG KONG-SINGAPORE-TAIPEI-TOR

# **Contents**







10

37

#### Cover photograph by Jan Staller.

### 10 Birthday Celebration

Isaac Stern celebrates his 70th birthday this year. Herbert Kupferberg profiles a life in music.

#### 17 Mr. Stern and I

Isaac Stern's proteges and pals acknowledge the master on his birthday. *Leslie Rubinstein* takes note.

### 21 The Program

#### 26 The Here and Now

Carnegie Hall's ambitious new commissioning project thrusts an august institution into the vanguard. by K. Robert Schwarz.

#### 32 Music for Life

The classical music world bands together in common cause: the fight against AIDS.

#### 34 Nutcracker: Strings Attached

Popular puzzle-makers Jesse Green and Meg Wolitzer make their Stagebill debut.

### 37 The Party's Over

Harlow Robinson reports on the delicate balance between politics and the performing arts in a rapidly changing Soviet Union.

#### 44 October Calendar of Events

## 48 A Night at the Opera

The curtain comes up on a fall season of great gowns and gala silhouettes.

## 78 100 Years Ago: Anatomy Lesson



# A Classic in the Air.



ANA's New York-Tokyo Non-Stop Service is Flying Your Way in the Spring of 1991!

ANA New York Office:

11 West 50th Street New York, NY 10111

For Reservations: 1-800-235-9262

# Stagebill

Arthur Levitt, Jr. Chairman of the Board

Charles F. Bucclerl President

Carol Evans Publisher

Sidney Ferenc Chief Financial Officer

Sandra A. Haworth Advertising Director

Nell Rice Production Director

William J. Kofl. Jr. Production Manager

Laura Jacobs Editor in Chief

Alex Stark Art Director

Cori Ellison Senior Editor, Music

Robert Sandla Senior Editor

Lauren Albert Promotion Director

Clifford S. Tinder Executive Program Editor

Cathy Mahoney Program Editor

Amy Bartram Associate Program Editor

Vanessa Vassar Associate Program Editor

Adam Snyder Assistant Program Editor

Raul R. Ravelo Production Assistant

Owen Deutsch Midwest Manager

Denise Favorule Account Manager

Lauri L Friedland Account Manager

Jamle Gooch Wine/Spirits Manager

Deborah K. Herman Account Manager

Patricia M. Hewlett Beauty Marketing Manager

Joanne O'Connell Advertising Coordinator

Judy Pletcher Washington D.C. Manager

Joseph P. Barblerl Vice Chairman Emeritus

STACEBILL is published monthly at Carnegic Hall and Lincol Center in New York, Kennedy Center and the National Theatre i Washington, D.C., and in Chicago, Other Stagebill editions are published in Dallas, Detroit in Philadelphia, St. Louis, and San Francisc Carnegic Hall Stagebills published by 848 Enterprises. Inc. Program Office, Studio 60, 134 Wes 5475 NFEEN, New York, NY, 1009, (212 56) 1-019. Copyright 1940 848 Enterprises. Inc. All rights reservee Printed in U.S.A.

Advertising Offices—New York: 144 East 44th Street. New York NY, 10017, (21) 687-927s. Washington, D.C.; Program Office, Th. Kennedy Center, Washington, D.C.; 20566, (202) 416-7941. Chicago SON north Michigan Avenue, Chicago, Illinois, 6666, (202) 416-7941. Chicago 668-5911. The Camegie Fall edition of Stagedills available on monthly publication to subscribers for ST2 per year (U.S.)252 (dustide U.S.). Back issues available. For details write: Stagebill, 144 E. 44 Street. New York, NY, 10017 (Oper). S).

re than lengthening. re than thickening. re than separating.

oducing

# Nore Than Mascara™

isture-Binding Formula Mascara

ESTĒE LAUDER





# **BIRTHDAY**CELEBRATION

Violin virtuoso, cultural ambassador, father figure to a generation of musicians—Isaac Stern is the very model of the modern major musician. A look at the master on the occasion of his 70th birthday.

by Herbert Kupferberg

ill the real Isaac Stern stand up? Is it the great violinist who is equally at home in standard repertory and in the new music of his own day, or the cultural envoy who has helped build bridges to the Soviet Union and China, or the committed Zionist who has been a tireless worker for Israel, or the engaged citizen who was one of the creators of the National Endowment for the Arts, or the community leader who practically saved Carnegie Hall from demolition, or the father figure of a generation of young musicians, or...?

Obviously, the list could be expanded and, equally obviously, the correct answer would be "all of the above." If there is one musical personality who has exerted—and continues to exert—a creative, constructive, and wholesome influence upon the world around him it surely is Isaac Stern, who this past July 21 attained the ripe, but by no means old, age of 70.

"The thing I like about all of my activities," says Stern, "is that they're all related to music, in fact, grow out of it. I long ago learned that there's more to



# JP THE GRAND STAIRCASE.

For gift delivery of Grand Marnier" Liqueur (except where prohibited by law) call 1-800-CHEER-UP Product of France. Made with fine cognac brandy 40% alc/vol (80 proof). § 1986 Carillon Importers, Ltd., Teaneck, NJ.

music than just playing an instrument."

In the scope and variety of his interests and activities, Stern is very much the epitome of the modern-day musician, far removed from the magisterial virtuosi of the nineteenth century. He doesn't dwell on Olympus; he lives in a duplex apartment on Central Park West. His work room has the predictable piano, music stand, and collection of scores, but it also has a long wall lined with the latest in electronic equipment—turntables, tape decks, microphones, mixers, monitors, decoders, speakers.

In personality, too, Stern is anything but a glamor boy. He does not present a particularly commanding presence upon the stage; no one has ever accused him of being a clothes-horse. Once, at a concert crowded with stage seats, he told the



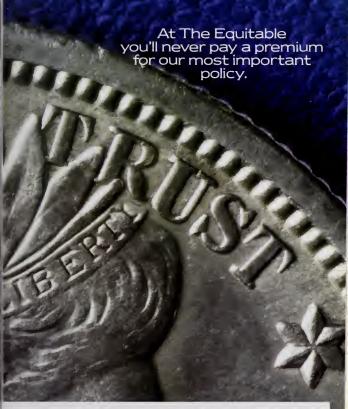
people seated behind him. "Pardon my back," and then turned to the main audience before him to add," And pardon my front." So far as appearances are concerned he might be the next-door neighbor playing the fiddle rather than one of the world's supreme concert artists. And his music-making, too, reflects the warmth of his human sympathies: he's a person-to-person player rather than a soloist-to-audience performer.

Indeed, it is his desire to communicate and his genius for doing so that underlie not only Stern's musical artistry but his various civic, communal, and educational activities. And this same ability has enabled him to develop from a local child prodigy in San Francisco into the global personality he is today.

Although Stern represents the quintessence of the American violinist, he wasn't born in the United States but in the Ukraine. (He once defined the U.S.-U.S.S.R. Cultural Exchange Program as: "They send us their lews from Odessa and we send them our Jews from Odessa,") He came to the U.S. at the age of 10 months in the arms of his parents, who settled in San Francisco and started him on piano lessons at age six. He says he switched to the violin when he was eight because a friend across the street had taken up the instrument and it looked interesting; naturally, his friend eventually gave it up while Isaac continued on. Two years later he was registered at the San Francisco Conservatory and while in his teens began making appearances with the San Franciscoand Los Angeles Symphony Orchestras.

Stern was never a famous childhood phenomenon in the sense that his fellow Californian Yehudi Menuhin was; his progress was steady rather than spectacular, which perhaps makes him especially sympathetic to other young artists who augment their talent with solid grounding and build a career step by step. Stern's own first New York appearance at the age of 17 was only a moderate success; it was not until his Carnegie Hall debut on January 8, 1943, when Virgil Thomson, writing in the Herald Tribune, pronounced him "one of the world's master fiddle players," that his career really took off.

With that career went a committment to causes. The first, obviously, was victory in World War II and, in common with other artists, Isaac Stern spent many



rust can't be bought. It can only earned.

at The Equitable, we earn our ints' trust by doing business with

Ve sustain it by being as knowlgeable about the needs of our tomers as about the products

nesty and integrity.

we provide them; no one in the industry has as many agents who hold the prestigious CLU (Certified Life Underwriter) and ChFC (Chartered Financial Consultant) designations.

It's a policy that's paid off handsomely for our clients and The Equitable for over 130 years.



# Stern's career took off after his Carnegie Hall debut on January 8, 1943, when Virgil Thomson pronounced him "one of the world's master fiddle players."

months playing for U.S. troops stationed around the world. But his was a continuing involvement with peace no less than with war. Like his longtime manager, the late Sol Hurok, Stern has always believed that artists, no less than statesmen, have a diplomatic role to play in the world. Right now he is particularly proud of the involvement of so many cultural figures in the changes that have occurred in Eastern Europe—Vaclav Havel, Vytautas Landsbergis, and Kurt Masur.

Stern's own activities have contributed to the strengthening of America's cultural ties with at least four countries, beginning with the Soviet Union. He was the first major instrumentalist to visit Russia during the Cold War, going there in 1956 before the formal Cultural Exchange Program was initiated. He established warm personal relations with David Oistrakh, Leonid Kogan, Emil Gilels, and others; in fact, more than one musical visitor from Russia made Stern's capacious apartment his home and headquarters while in the U.S.

Stern's relations with Israel are especially warm and emotional. In 1967, following the Six-Day War, he joyously performed the Mendelssohn Concerto with the Israel Philharmonic, Leonard Bernstein conducting, atop Mount Scopus. He met and married his wife Vera in Israel in 1951; they are the parents of three children, one of whom, their daughter Shira, is a rabbi. His historic visit to China in 1979 resulted in the memorable film From Mao to Mozart, which showed him working with young Chinese students and their teachers. This was no mere concert tour. Stern's journey was undertaken at the instigation of the Chinese Government, which wished to integrate its musical life with that of the West, and knew whom to turn to for proper guidance.

French musical authorities have also sought, and received, his counsel. In 1980 when he was celebrating his 600 birthday, Stern spent two months in Pariconducting a series of continuing seminars with Radio France's two orchestras the National and the Nouvel Orchestre Philharmonique, demonstrating his approach to string playing in particular and ensemble performance in general.

To many Americans, especially to New Yorkers, the epitome of Stern's musical activism was attained when he singlehandedly instigated the successful campaign to save Carnegie Hall. This all happened 30 years ago, so that a new generation has grown up since Stern was able to rally the musical community to prevent the demolition of one of the city's-and nation's-cultural landmarks. Even today, audiences seated in the newly renovated and refurbished auditorium may not realize how close the building was to extinction. Isaac Stern wears no title more proudly or deservedly than that of president of the Carnegie Hall Corporation.

So perhaps the most remarkable aspect of Isaac Stern's still flourishing career is that its impact will endure. Audiences will continue to flock to Carnegie Hall, listeners will go on enjoying his distinctive artistry on records, cultural institutions will take heart from the support he has mobilized for them. An entire generation of musicians-the Itzhak Perlmans, Daniel Barenboims, Yo-Yo Mas, and a dozen more-will carry on an art deepened by their contact with him. And who knows how many young men and women from Beijing to Brooklyn, as yet unknown to fame or fortune, will draw upon his example and teachings as they build their own careers and lives? For all of us, it has been a pleasure and honor to be part of his world.



# CHANEL

CHANEL BOUTIQUE: N° 5 EAST 57TH STREET NEW YORK (212) 355-5050



At a party a few years back, Isaac Stern was introduced to Mohammed Ali. "You might say we're in the same business," remarked Stern. "We both make a living with our hands."

"You must be pretty good," said the former heavyweight champ. "There isn't

a mark on you."

sk about Isaac Stern and you hear what you already know. He is, to some of us, the Chagall fiddler—a fearless, rabbinic man with passion and urgency. He is, as young kids say, "awesome." Interview a Stern protege, pal, or "satellite," as someone has put it, and you hear a string of adjectives that would make its own book of synonyms.

Everyone brings up the telephone. Itzhak Perlman guesses there are some fifteen in the Stern apartment. "He loves to schmooze and share jokes on himself: A man meets a friend and tells him, 'I heard Isaac Stern last night.' 'Yeah,' the friend replies, 'what did he have to say?" He is happily aware that he is as renowned for his seductive powers of

speech as he is for his fiddling.

Everyone brings up accessibility. Particularly, of course, his proteges, or Kosher Nostra, as they have been calledhis extended family, a brilliant coterie of influential artists. At first he "fathered" Zukerman and Perlman. Then the group expanded. Yo-Yo Ma, Yefim Bronfman, Cho-Liang Lin, Midori. Today, Miriam Fried, Shlomo Mintz, Sergiu Luca, Gil Shaham, among others, come to mind. "How can I explain what it means to me," Stern told the New York Times, "to be on the stage of Carnegie and be next to kids I found when they were still wetting their pants? You know what kind of satisfaction that is? Music is not the beginning and end-all in life. I didn't make power, I was granted it, as any person successful in public life. You don't sit and say, 'look at me.' You give back."



# MR. STERN

I

Isaac Stern's protegés and pals acknowledge the master on his 70th birthday. Leslie Rubinstein takes note.

# About Isaac Stern:

"What can I say? He was my idol, then my mentor. Having him believe in me secured my future. It meant that or-chestras listened to me with different ears. It meant that Hurok took me on. And his emotional mark, well, that's indelible. I saw it, reveled in it, as a teenager. I still do. He is fiercely intelligent, fiercely committed to humanity, fiercely persuasive musically and personally." —Itzhak Perlman

"Mr. Stern is there for me when I'm in trouble. He always takes my call. He nicknames me 'Midoritchka' or 'Midorila'. He listens, carefully, and guides me towards my own way."

—Midori

"I'm 'Fimochka.' Since Eugene Istomin brought me to the Stern house 15 years ago I have had guidance, support. Without Mr. Stern I would not be where I am today, as a pianist or a human being. It's ironic, a miracle, that he was my hero and now we are playing together. The end of October we're off to Israel—two chamber concerts."

—Yelim Bronfman

"Once we were recording a Brahms sexet—Jaime Laredo, Sharon Robinson, So-Yo Ma, Michael Tree, Mr. Stern, and I. At midnight Mr. Stern decides to try a new approach. 'Who cares if the previous takes are useless, this one may be better,' he says. At 4:00 a.m. Yo-Yo and I konk out, Mr. Stern has a party till 7:00. He had hardly slept for days. We have a Chinese word, 'gan don,' which means 'to move, to inspire, to touch in an emotional way.' This is the music-making of Isaac Stern."

—Cho-Liang Lin

"I think you can judge a man by the deeds he has done and by his relationship to his mother. Isaac was connected to Clara so lovingly. She lived in his building. He didn't just 'take care of her' as

some men do. Watching him with the little Russian lady, I saw over and over again the warmth and compassion the spills over into Isaac's other relationships."

—Eugenia Zuckerm

"When we play sonatas in conce there is hardly a move that Isaac mak that is not considerate. What's more, I breadth of understanding has sharpen my own values; he reduces musical ide to their simplest terms." —pianist Robe McDonald. In his fourth season with Ste

"Isaac's schodule is becaling and t

"Isaac's schedule is boggling, and I comes to Curtis to work with the student always in his dedicated, thorough way. affects them strongly." —Gary Graffmal President of the Curtis Institute of Mus

"We were devastated by Black Septen ber, when the Israeli athletes were mu dered during the 1972 Munich Olympic Isaac, everybody's papa, felt our pain an spoke, beautifully, to hundreds of people In three languages, too."

—Ruth Lared

"His personal and musical personalities usuitably strong but never overwhelm ing. He has a singular voice, you feel his sound comes from his toes, never calculated, not even the tone nor the vibrato—is organic. There's an inevitablity about the way he plays—his conception is hilanguage."

—Gerard Schwar.

"Isaac and I have such immediate com munication—on a human level as well as musically—that we breathe together, we float in space. The two of us are always smiling when we are making music, even through the rough times, the worse conditions. We've been through thick and thin. Once wolfed down an entire chocolate telephone together. That's friendship."

—Zubin Mehta

Introducing: ixunious, long juricing octo extre ne comfort...

# OUGE SEPER

The answer to morne, in esting their population of their populations are their populations without factor and eathering.

To morning to the line are rolected with sures eathering.

The panache of la orward Pansian c

UGE SUPERBE... III



ANCÔME PARIS





In fact, our clients themselves are our single most reliable source of new cli relationships.

If you wish to discover how your financial needs can best be met, please call Gitelle Cardin or Richard Foley at (212) 621-2583.

If you prefer, write to Chemical Bank, Private Banking, 30 Rockefeller Plaza, New York, NY 10112.

> CHEMICALBA PRIVATE BANKII



Tuesday Evening, October 16, 1990, at 7:00

CARNEGIE HALL Presents

# A Celebration of Isaac Stern's 70th Birthday

The Symphony Orchestra of the Curtis Institute of Music

OTTO-WERNER MUELLER, Conductor ISAAC STERN, Violin

HAYDN Sinfonia Concertante for violin,

cello, oboe, and bassoon in B-flat major,

Op. 84

Allegro Andante

Allegro con spirito

ISAAC STERN, Violin
DEREK BARNES, Cello
PETER SMITH, Oboe
DANIEL MATSUKAWA, Bassoon

HINDEMITH

Symphonic Metamorphosis

on themes by Weber (1943)

Allegro

Turandot scherzo: (moderato) Andantino

Marsch

Intermission

BEETHOVEN

Concerto for violin and orchestra

in D major, Op. 61

Allegro ma non troppo Larghetto

Allegro

ISAAC STERN, Violin

# Isaac Stern at 70!



Sony Classical celebrates over four decades of musical triumphs by one of the most extraordinary artists of our time.

Two new chamber music recordings featuring Isaac Stern in brilliant all-star quartet and trio ensembles. The first releases in THE ISAAC STERN COLLECTION. featuring the Early Concerto Recordings, Volumes I and II feature Isaac Stern's virtuosic first recordings of the Wieniawski, Mendelssohn, Tchaikovsky, Brahms, Prokofiev. Sibelius Concertos and more, plus the premiere recording of Bernstein's Serenade, in historic collaborations with Dimitri Mitropoulos, Bruno Walter. Sir Thomas Reecham, Leonard Bernstein and others

Artist Laureate. Isaac Stern. Exclusive on Sony Classical. Advancing the State of the Arts.

Look for Volume Lof the historic Istomin/Stern/Rose Trio recordings, available later this Fall!





ST/SK 44568

Cassette \$6,99 / CD \$12,99











VOLUME 1 & II - CDs \$26.99 ony Classical" are trademarks of Sony Corporation © 1990 Sony Classical GmbH

UPPER WEST SIDE 66th & Broadway

TOWER VIDEO S E Cnr 4th & Latayette BAROAIN ANNEX S W Cnr 4th & Latayette

10S Old County Road Country Glen Center West of Glen Cove Road TICKETMASTER UPPER EAST SIDE VIDEO 215 E 86th St. TICKETRON



#### CARNEGIE HALL CELEBRATES ISAAC STERN'S 70TH BIRTHDAY

Steinway Piano is the official piano of Carnegie Hall.

Carnegie Hall is owned by the City of New York, and has contributed public funds to its maintenance and improvement.

This concert is made possible by public funds from the New York State Council on the Arts and the National Endowment for the Arts.

The appearance of The Symphony Orchestra of the Curtis Institute of Music is made possible, in part, by a grant from Price Waterhouse.

Mr. Stern records exclusively for CBS Masterworks (Sony Classical).

Management for Mr. Stern:
ICM Artists, Ltd.
40 West 57th Street
New York, NY 10019
A member of the JOSEPHSON Talent Agency Group

The photographing or sound recording of any performance or the possession of any device for such photographing or sound recording inside this theater, without the written permission of the management, is prohibited by law.

Offenders may be ejected and liable for damages and other lawful remedies.

Please make certain that the electronic signal on your watch or pager is switched off during the concert.

# NOTES ON THE PROGRAM

By HOWARD KORNBLUM

Sinfonia concertante for violin, cello, oboe and bassoon in B-flat major, Op. 84

FRANZ JOSEPH HAYDN

Born March 31, 1732, in Rohrau, Austria Died May 31, 1809, in Vienna

One way of translating "sinfonia concerante" might be "harmony in competi-ion." A sinfonia concertante is not a symphony with extended solo passages, and it's not a concerto for a solo instrument pitted against the ensemble. Rather, it's a orm which evolved from the Baroque conerto grosso, in which a solo group was set off against a larger orchestra group. In the infonia concertante, at least two (and someimes as many as eight or nine) solo instrunents compete with the orchestra as well is with each other. The form consequently outs together elements of the classical ymphony and instrumental concerto with he less formal style of the works then alled divertimentos and cassations. The

sinfonia concertante came into favor in the late 1760s and stayed in vogue for more than half a century. Some authorities say that more than 150 composers wrote some 500 sinfonie concertanti. Practicality was the principal impetus: in the middle of the eighteenth century, public concerts for the emerging middle classes were becoming popular (as opposed to concerts given for the royalty at court and in the salons of the wealthy nobility), impresarios wanted to offer moneymakers to the new musical public, and pieces showing off outstanding instrumental virtuosos were surefire hits. The sinfonia concertante was intended from its inception to be performed at a public concert, and the name "concertante" came to have two meanings: an exhibition of musical give-and-take between a solo group and ensemble, and a work to be performed at a public concert (you might say that at the time concertos were for aristocrats and sinfonie concertanti for democrats.)

#### CARNEGIE HALL CELEBRATES ISAAC STERN'S 70TH BIRTHDAY

When Haydn's lifelong patron Esterhazy died in 1790, many invitations were offered to the composer to appear as a guest. Among these was one from a London entrepreneur, John Peter Salomon, offering the composer the then large sum of twelve hundred pounds for six symphonies, an opera, and twenty lesser works. Haydn was also given the privilege of conducting his own music at the Salomon concerts.

The composer accepted and entered what has been described as the "Indian summer" of his long career. The incandescent series of last symphonies (numbers 92 to 104) were among the works he wrote for London. The sinfonia concertante. Op. 84. was first played at the fourth of the Salomon concerts on March 9, 1792. Salomon himself played the solo violin part. The London Oracle wrote, "Haydn directed for the first time the performance of a new concerto. The prevailing manner of this Master pervaded every movement-it had all his usual grandeur, contrasted by the beauty of airy transition, and the sudden surprises of abrupt results." The Morning Herald wrote: "The last performance at Salomon's concert deserves to be mentioned as one of the richest musical treats which the present season has afforded. A new concerto from Haydn combined with all the excellence of music; it was profound, airy, and original, and the performance was in unison with the merit of the composition."

# Symphonic Metamorphosis on themes of Weber

PAUL HINDEMITH

Born November 16, 1895, in Hanau,

near Frankfurt Died December 28, 1963, in Frankfurt

In March, 1934, Wilhelm Furtwangler conducted the Berlin Philharmonic in the first performance of Paul Hindemith's *Mathias the Painter*, a symphonic work the composer had extracted from his just-finished opera (the German title is *Mathis der Maler*). The opera, which had not yet been performed, had a libretto dealing with the problem of whether or not an artist should go on with his work while the people

around him were struggling against tyranny, and the background of the opera was the Peasants' War of 1524. To the then-new Nazi government, Hindemith was the ringleader of the "decadent" avant-garde, and an opera dealing with peasants rising against the ruling classes was not the kind of cultural enlightenment the leaders of the "Thousand-Year-Reich" wanted to support. Consequently, a campaign arose to desame Hindemith and ban his music. To his everlasting discredit, the 70-year old Richard Strauss-as head of the German Chamber Music-was one of the chief instigators. Furtwangler energetically defended Hindemith and sent an open letter to the newspapers pleading for the freedom of art. This brought into action Hitler's master of the forked tongue, Joseph Goebbels, who excoriated Hindemith, branding him a "cultural Bolshevist," denouncing his music as degenerate, and calling for the removalone way or another-of such musicians from the new social order of Germany.

JE C

The upshot of all this was Furtwangler's and Hindemith's resignations form their musical positions. At that moment the two eminent German musicians-faced with the moral and artistic crossroads of their lives-made the decisions that would eventually lead, for the composer, to worldwide respect and, for the conductor, to the degrading and bitter final years of his life. For, within three months, Furtwangler-who was in a position to see and understand what it meant that men like Bruno Walter, Artur Schnabel, Otto Klemperer, and Arnold Schoenberg had suddenly vanished from German musical life-made his apologies to Goebbels, worked out his own personal "concordat" with the Nazis, and resumed his career, making the notorious handshake in public with Hitler and prefacing performances of, among other things, Beethoven's Eroica with renderings of the Horst Wessel Song. Hindemith gave up his homeland, going to Switzerland and, eventually, to America, where, in 1940, he came to Yale to teach composition and theory, to write music, and to produce some of the most fascinating books and articles concerting the twentieth-century composer and his role in society.

#### CARNEGIE HALL CELEBRATES ISAAC STERN'S 70TH BIRTHDAY

Soon after coming to Yale, he produced the Symphonic Metamorphosis. To display his master of structure, of instrumental invention, of symphonic logic-in short, to show his facility in creating entertaining, unhackneyed music-he chose four obscure, almost innocuous tunes by Carl Maria von Weber and made from them an alternately bouncy, tender, witty, joyous symphonic work which, from its first performance in January, 1944, by Artur Rodzinski and the New York Philharmonic, has been hailed as its composer's most accessible composition. Hindemith used music from Weber's Eight Pieces for Piano Duet, Op. 60; from his incidental music to Turandot; and from the Six Pieces for Piano Duet, Op. 10. The predominant quality of the music is a bustling, energetic forward motion that seems never to stop, a prime example of the vitality Hindemith was to retain for nearly twenty more years.

As for Furtwangler, he was to live until 1954 and to see the composer he championed accepted in postwar Germany as a great artist. Indeed, looking into a German record catalog one can still find a listing of the Symphonic Metamorphosis conducted by this tragic, Faust-like figure, who set into motion an irrevocable metamorphosis of his own by a handshake with the

devil.

# Concerto in D major for violin and orchestra, Op. 61

LUDWIG VAN BEETHOVEN Born December 16, 1770, in Bonn Died March 26, 1827, in Vienna

The violin concerto first impinged upon the music world's sensibilities at the end of a year which included the dissolution of the 1000-year-old Holy Roman Empire; the successful completion of the astonishing trek through uncharted American wildemess by Lewis and Clark; Noah Webster's publishing of The Compendious Dictionary of the English Language; the opening of his first soap shop by a young candlemaker named Colgate; and

the publishing by the English poet Jane Taylor of "Twinkle, twinkle, little star, how I wonder what you are?"

Frenz Clement, concertmaster of the Theater an der Wien, commissioned the concerto and gave its premiere on December 23, 1808 at a benefit concert (the benefit was for Clement). We can infer what audiences required of violinists in those days by looking at the program surrounding this most revered of all violin concertos: included were pieces by Mehul, several arias by Cherubini, Mozart's arrangement of Handel's Ode for St. Cecilia's Day, and some improvised fiddle-faddle by the soloist, including a fantasia of his own devising meant to be played on one string with the violin held upside down. This high-wire act was played between the first and second movements of the concerto.

The radiant music made little impact for some time. After the first performance the Wiener Theaterzeitung reported "...the judgment of the connoisseurs is unanimous: they allow that it has certain passages of beauty but find that its construction is disjointed and the endless repetition of certain commonplaces might easily be wearisome." A few years after Beethoven's death a performance prompted the critic of the London Harmonicum to write: "It is a fiddling affair and might have been written by any thirdor fourth-rate composer." The concerto received almost no notice until 1844 when Felix Mendelssohn conducted it in London for the English debut of the 13-yearold Joseph Joachim, who was to become identified with the piece for the remainder of the century.

The majestic first movement opens with five drum taps that form the germinal motive of the whole movement. At the height of the movement's central section occurs a rapt passage in G minor which was one of Fritz Kreisler's supreme moments of communicative interpretation. The slow movement is an eloquent set of variations. The finale is a jovial rondo, featuring the sounds of hunting homs and a rollicking duet between the soloist and the bassoon.

## MEET THE ARTISTS



Otto-Werner Mueller has established himself as one of this country's foremost conducting teachers and is highly regarded for his work with young orchestra players. He began his musical studies in Frankfurt, Germany and in

1945, at the age of 19, was named director of the chamber music department for Radio Stuttgart and was founder-conductor of the celebrated Radio Stuttgart Chamber Choir. Two years later, he also served as conductor of opera and operetta

for the Heidelberg Theater.

After emigrating to Canada in 1951, Mr. Mueller worked extensively for the Canadian Broadcasting Corporation, where he conducted orchestra, opera, and ballet performances, and in 1958 became teacher and conductor at the Montreal Conservatory. He later served as director of the Victoria Symphony and was founder/dean of the Victoria School of Music.

Mr. Mueller has guest conducted major orchestras throughout the United States, including St. Louis, Atlanta, Detroit, and Houston, and has conducted all the major Canadian orchestras. He was a guest professor at the Moscow State Conservatory in 1963 and has toured the Soviet Union twice, conducting the Moscow, Leningrad, and Riga Symphony Orchestras.

In 1986 Mr. Mueller joined the Curtis Institute of Music faculty as head of the conducting department. He also heads the conducting department at The Juilliard School. He served as conductor-inresidence at Yale University and has taught at the University of Wisconsin at Madison, the Aspen Music Festival, the Los Angeles Philharmonic Institutes and the Summer Institute of the American Choral Foundation.



Isaac Stern has been hailed as one of the foremost violinists of this century. Born in Kreminiecz, Russia in 1920, Mr. Stem's 70th birthday celebrations have been taking place worldwide this year Throughout his more than fifty years as a

professional musician, he has appeared on concert stages around the world, guided the careers of countless young musicians, and devoted himself to the advancement and recognition of the arts nationally and internationally. Mr. Stern is one of the most recorded musical artists of our time, with more than 100 recordings of over 200 works by 63 composers to his credit. He has been an exclusive CBS Masterworks (Sony Classical) recording artist for 45 years and his many best-sellers have included numerous Grammy Awards. Mr. Stern was named CBS Masterwork's first Artist Laureate" in 1986 in recognition of his recording artistry. Besides his highly acclaimed interpretations of the standard repertoire, Mr. Stern is an avowed champion of contemporary music. He has premiered violin works by Bernstein, Penderecki, Rochberg, Schuman, Dutil-



or many arts institutions, contemporary music is an afterthought. All too often, the commissioning of new works or the presentation of premieres are undertaken more out of obligation than pleasure. Not so with Carnegie Hall. As the hall enters its Centennial season. it is in the midst of one of the most ambitious commissioning projects ever conceived. "We think that this is the largest commissioning project ever undertaken by a presenting organization," says Catherine Gevers, the hall's music administrator and centennial coordinator. "Every time we say that, we wait for somebody to call or write and say 'no'-but nobody has as yet, so we're tiptoeing toward a major statistic."

That statistic is impressive indeed. No fewer than 13 works have been commissioned, nine of them from Americans. Ranging from intimate chamber music to expansive orchestral pieces, the newlycommissioned works will find their way onto concert programs throughout the

Centennial season.

Still, Carnegie Hall's commissioning project is an enterprise with an unusual twist. Instead of choosing the composers and then imposing those choices upon the performers, Carnegie Hall's administrators decided to let the performers themselves call the shots. "We wanted to honor those artists and orchestras that had the longest performing history at Carnegie Hall with works written especially for them," explains Gevers. "Since it was being done as a gift for the artists, we didn't feel that we wanted to be the arbiters of musical taste. We wanted them to have exactly what they wanted. And we would pay for it."

As a result, many of Carnegie Hall's most familiar artists got to choose the composers of "their" pieces. Conductors Seiji Ozawa, André Previn, Leonard Slatkin, Riccardo Muti, Georg Solti, and Christoph von Dohnanyi selected, respectively, Toru Takemitsu, Steven Stucky, Terry Riley, Bernard Rands, Michael Tio-

# THE HERE AND NOW

Carnegie Hall's ambitious new commissioning project thrusts an august institution into the vanguard

by K. Robert Schwarz





Muses meet maestros: Singer Marilyn Home; composer Anthony Davis

# THE ART OF CONVERSATION.





#### THE HERE AND NOW







Composed composers: (from top) Bernard Rands, Joan Tower, Steven Stucky

pett, and Alfred Schnittke. Mezzo-soprano Marilyn Horne turned to William Bolcom, while cabaret singer Andrea Marcovicci chose Maury Yeston. The Beaux Arts Trio decided upon Ned Rorem; recorder player Michala Petri and the Cavani String Quartet selected Malcolm Arnold; guitarist Eliot Fisk and flutist Paula Robison picked George Rochberg. Finally, Carnegie Hall itself asked Anthony Davis to write a work for Michelle Makarski, winner of the 1989 Carnegie Hall International American Music Competition, and Joan Tower to compose her Third Fanfare for the Uncommon Woman for the May 5th Centennial Gala.

This list is impressive not only because of the reputations of the composers, but because of their remarkable diversity. Could such a varied bunch really have been assembled by chance? "Think about it," suggests Gevers. "The artists and the orchestras are a very diverse group, and so by definition they would have identified composers of varied schools."

Varied seems an understatement. Neoromantics rub shoulders with minimalists; Americans with Russian, British, and Japanese; young with old. But despite the range of their backgrounds and musical styles, these composers all agree on one thing: the importance of the commissioning project, and the need for other organizations to emulate it.

The commissioning project "means that there is some possibility of longevity for the hall itself, because you are investing in the future, which is new music!" says William Bolcom. Joan Tower agrees: "When Carnegie Hall celebrates an anniversary of this magnitude by creating a legacy of new music, that guarantees that something lasting will be retained." And Anthony Davis applauds the project's political symbolism. "It's a signal to other major institutions that they should have a similar commitment to new work. That needs to be communicated, especially in these times when new art is being assaulted by Congress. Our major institutions need to stand up and support

contemporary work."

The composers agree that musical style has changed radically in the past decade; audiences are bound to find these new works accessible, appealing—even "user-friendly," as Bolcom puts it. Gone are the days when new music meant something that was good for you but not to you. "The doctrinaire points of view have fallen away," asserts Bolcom. "We went through a period of composition during the postwar era when the serialists started looking at their own musical language as the exclusive one. We got so involved with infighting that we forgot the public. And we lost track of the main reason we write music to communicate."

George Rochberg recalls the recent past in even stronger terms. "It was essenial to face what it means to be a composer, and to face tonality all over again. It fell to us to say 'either there's going to be real

music again, or the jig is up."

"Real music" is what will undoubtedly emerge from the commissioning project, music that will engage and touch the audience. Terry Riley certainly speaks for most of his colleagues when he says "I've always felt that I haven't succeeded unless I've been able to move people emo-

#### Ned Rorem:

"At least half of my orchestral music premiered at Carnegie Hall....Those two words—Carnegie Hall—never failed to impress my mother and father and the folks back home."

tionally." Moreover, the newly-commissioned works will be informed by a wider array of influences than would have been the case just two decades ago. Riley incorporates non-Western folk traditions in his work; Bolcom turns to American vernacular sources. Davis feels that composers are finally "trying to resolve our relationship with popular culture. Now American music is recognizing its whole

cultural heritage, and not just addressing itself to a small spectrum of our cultural experience. I think that's very positive—for the music and for the audience."

Davis is one of several composers who, if not for the commissioning project, might never have had the opportunity to write for a particular medium. Davis was given the chance to compose his first violin sonata; Rochberg his first work for guitar and flute. Even more unexpectedly, Riley, one of the founding fathers of minimalism, composed his first symphonic work. Says Riley: "I would probably never have written an orchestra piece if not for Leonard Slatkin—and Carnegie Hall."

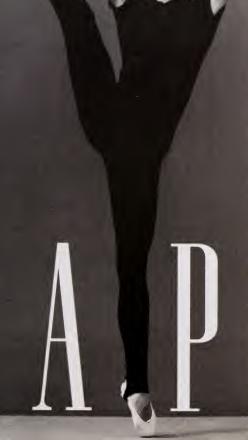
So it is not surprising that many of the composers express unusual warmth toward Carnegie Hall, as if they were speaking of an old personal friend rather than an august arts institution. Rorem, for instance, feels fortunate to have had "at least half of my orchestral music premiered in Carnegie Hall. I'm proud of that record; I think it's rather classy. Those two words—Carnegie Hall—never failed to impress my mother and father and the folks back home!"

And Takemitsu fondly recalls a 1976 performance of his Quatrain, during which "a slight problem arose, and the orchestra got confused. For one very brief moment, the sound of the orchestra shimmered, as if it were a mirage emitting a soft glow. To this day I have not been able to forget that sound. It was a marvelous gift, composed for me by Carnegie Hall."

As far as the Hall itself is concerned, those involved with the commissioning project can barely subdue their enthusiasm as the enterprise nears fruition. "We can't wait to sit and listen to the works," says Gevers. "If they are successful, if the artists like them, if the audiences appreciate them—and if the artists continue to perform them—we'll feel that we have done what we set out to do."

K. Robert Schwarz is a frequent contributor to Stagebill.

pocket-t \$10.50, as worn by ICEY BUSSELL, dancer. Cographed by Herb Ritts.



# LIFE FORCE



The classical music community bands together to fight AIDS with a remarkable benefit:

Music For Life, on October 28

n Sunday, October 28 at 8:30 p.m., Leonard Bernstein, James Levine, June Anderson, Placido Domingo, Mirella Freni, Aprile Millo, Itzhak Perlman, Jean-Pierre Rampal, Frederica von Stade, and André Watts will join together at Carnegie Hall in response to the AIDS crisis by doing what they do best-performing. Music For Life, a gala evening co-chaired by Beverly Sills and Louis V. Gerstner, Jr., Chairman and CEO, RJR Nabisco, Inc., is, to date, the classical music community's greatest commitment to the battle against AIDS. Proceeds will benefit Gay Men's Health Crisis (GMHC).

The orchestra is comprised of members of New York's leading ensembles, and in the spirit of the original *Music For Life* concert in November, 1987, every artist is donating his or her services to maximize the evening's profits.

Indeed, Music For Life is about cooperation. While the concert is at Carnegie Hall, the pre-concert benefit dinner will be at Lincoln Center. The artists and their managers, fund raisers, administrators from both Carnegie Hall and Lincoln Center, and other professionals have all been volunteering their time and expertise to see Music For Life through to fruition. Other local arts institutions are pitching in as well. Radio station WNCN has generously provided valuable air time and use of its production facilities to help promote the event. Stagebill, too, is showing tremendous support; this article is appearing in both Lincoln Center and Carnegie Hall program books. As Beverly Sills said, "The music world is composed of rugged individualists, but in the case of this event there is a unique phenomenon—there are no prima donnas. Everyone is working for a common goal: to fight against this dreaded disease."

"The arts community, where AIDS has been especially devastating, is joining forces to create a powerful musical statement," said Gerstner. "I urge everyone—individuals and corporations—likewise to join forces and support this event."

Founded in 1981, GMHC is the oldest and largest organization in the United States providing direct service, education, and advocacy for men, women, and children with AIDS. For information on AIDS call the GMHC Hotline, (212) 807-6655.

For information on *Music For Life* benefit tickets call (212) 977-4180. For benefit book advertising call (212) 986-1321. For remaining single tickets call (212) 247-7800.

# Box seats every Tuesday night.



Franco Zeffirelli sets the operatic stage for the tragic tale of jealousy and betrayal in I Pagliacci, starring Placido Domingo.





Emotions continue to run high as Eugene Ormandy conducts The Firebird Suite with the Philadelphia Orchestra. And Leonard Bernstein leads the Israel Philharmonic in The Song of the Earth, Mahler's lament on life and death.

October 2: Gustav Mahler The Song of the Earth

October 16: Ormandy conducts The Philadelphia Orchestra

October 23: I Pagliacci

Hosted by Stacy Keach. Brought to you by Apple Computer, Inc.

© 1990 Arts & Entertainment Network HEARST ABC NRC

Stage



Every Tuesday at 8:00 PM ET

#### NUTCRACKER

# MISSING PERSONS: STRINGS ATTACHED

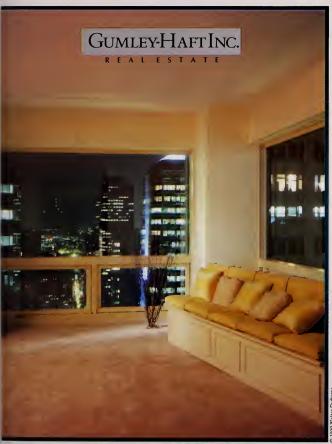
by Jesse Green and Meg Wolitzer

A famous person—male or female, fictional or real, dead or alive—is missing among the clues and letters below. To find out who he orshe is, start by pondering the ten numbered clues; they may include clever definitions, puns, tricky wordplay, and even some anagrams. Their answers can be found spelled out among the letters in the diagram—backward, forward, up, down, or diagonally. Circle the

answers as you discover them; the number in parentheses after each clue tells you how long its answer is. When you've gotten all ten, the leftover letters remaining in the diagram will spell out a bonus clue. You'll now have 11 items, each of which relates in some way to the Missing Person: his or her first and last names, activities and persona. Your job is to divine who that person is.

P E M D F R R T F P E A T A E C R L D R X L N E A E Y L L I P B U A I L O T S B Y K N N C R O I S O G U G A R T T H S L A M P

- 1. Band in a bad humour, we hear (6)
- 2. Ability extraterrestrial shows with cookwear (7)
- 3. What's done to get out of a movie (4)
- 4. Swallow Balsam, for instance (6)
- 5. What bridge often closes with? (4)
- 6. Hopper created by Updike? (6)
- 7. Sweeties for New York pitcher and family? (8)
- 8. Overlook high hope (8)
- 9. He's got the most headroom? (3)
- 10. Way to describe nun or saucer (6)
- 11. Bonus clue



Exclusive

## TRUMP TOWER

Super-sized Mansion in the Sky

Entertain lavishly in the expansive 45-foot living room which crowns this superlative high-floor beauty. Three exposures afford magnificent city vistas. Owner, now relocated, offers three adjoining units totaling approximately 4,000 sq. ft. creating a single dramatic, highly versatile residence.

(O) 212-371-2525 Leila C. Stone (H) 212-752-2321



# Some of the more frequently sighted birds in the Caribbean.

Of all the birds above, only one migrates to the Caribbean all year-round. And now, American Airlines and American Eagle® are seen in more parts of the Caribbean and the Bahamas more often than ever before. With 31 destinations in all, including Barbados, Marsh Harbour, Antigua, Montego Bay, Tortola, St. Kitts, Aruba and Curacao. There are many more, too. Including Grenada, our newest addition to the Caribbean.

What's more, American serves the Caribbean from 14 gateways throughout the U.S. And, with American's Fly A way Vacations of you'll find the Caribbean easier to get to in more ways than one. So, when you're ready to fly south — no matter what time of year it is — give us a call at 1-800-321-2121.

American Eagle\* is a registered service mark of American Airlines, Inc., and is American's regional airline associate. Schedules subject to change.

American Airlines
Something special in the air.

ike everything else in the Soviet Union these days, the musical world is in turmoil. After five years of perestroika and glasnost, composers and performing artists all across the vast, diverse and increasingly restive USSR find themselves in a situation both much freer and infinitely more complex than anything they have ever known. Along with Soviet workers in all areas of the economy, they have now passed through their initial euphoria over the death of Communism. The Party's over. Now comes the hard part. What next?

To be sure, the more liberal, democratic and pluralistic atmosphere that has developed in the USSR with such unexpected speed has brought many salutary changes to the musical scene. The truth of the Soviet musical past, so often rewritten, obscured and falsified, is at last beginning to emerge. Musicologists have been publishing long-suppressed materials about the persecution of "dissident" composers and performers. Master Class, a drama by English playwright David Pownall about Stalin's repression of Dmitri Shostakovich and Sergei Prokofiev, has been playing to big crowds at Moscow's Vakhtangov Theater. The damning memoirs of Russian opera star Galina Vishnevskaya, who, along with her husband Mstislav Rostropovich, was forced to seek refuge in the West after they fell afoul of Soviet officialdom for defending writer Alexander Solzhenitsyn, are now scheduled to appear in Russian in her homeland.

This painful process of "rehabilitation" is also affecting the repertoire. Yuri Temirkanov, chief conductor of the Leningrad Philharmonic, recalled in a recent interview that for many years, "the bureaucrats would object if the orchestra wanted to program music by living Soviet composers like Alfred Schnittke, Edison Denisov and Sofia Gubaidulina. Or even things like Rachmaninoff's 'Vespers,' because of its religious nature, or Shostakovich's Thirteenth Symphony, be-

# PARTY'S OVER

Harlow Robinson reports on the delicate balance between politics and the performing arts in a quickly changing Soviet Union



Russian soul: Yuri Temirkanov conducts the Leningrad Philharmonic Orchestra of the USSR at Carnegle Hall on October 29.

cause of its texts about anti-Semitism. They would even object to the original version of Tchaikovsky's 1812 Overture because it contains the Tsarist anthem!"

Fortunately, under new regulations, the bureaucrats no longer have any control over repertoire. Each theater, orchestra, quartet, or soloist can now choose

independently and freely.

Glasnost has also brought a greater variety of performers to Soviet concert halls-including political emigrés who had bolted to the West. Assailed for decades as pariahs lured away by the decadent values of capitalism, such artists as Vladimir Ashkenazy, Rostropovich, and the late Vladimir Horowitz have been



Slavic strings: violist Yuri Bashmet performs and conducts the Moscow Soloists of the USSR at Carnegie Hall on October 15.

joyously welcomed back into the fold of the Russian musical tradition.

Similarly, the number of Soviet performers and composers allowed to travel abroad has increased dramatically. Even avant-garde composers like Schnittke and Gubaidulina, for years ostracized and attacked by the musical establishment, are free to accept the many invitations they are receiving from America, Europe, and Japan. Soviet audiences, who until 1985 saw and heard very few visiting foreign

soloists or ensembles, are also now enjoying the opportunity to choose among many international stars and collectives in their own backyard. Just recently, the English National Opera completed a tour at the Bolshoi Theatre, something that would have been almost unthinkable

only six or seven years ago.

But these dizzying possibilities have also brought vexing responsibilities and problems. One of the cornerstones of Gorbachev's economic policies is the concept of khozraschet, or "self-financing." In practical terms, this means that all Soviet enterprises, from the mammoth steel mills of the Urals to the Moscow Philharmonic, must pay their own way. If in the past they could count on endless subsidies from the state to bail them out of economic difficulties, now they must balance their own books, and hopefully. show a profit. There is no more free lunch.

Even august institutions like the Bolshoi Opera or the Kirov Ballet now find themselves engaged in heated competition for a share of the limited financial resources of a government confronting desperate problems in education, health care, housing, and food supply. This has led to some surprising and controversial results. Through Gosconcert, the Soviet State Concert Agency, whose former monopoly over the import of foreign performers and export of Soviet performers has also now come to an end, the British-based Entertainment Corporation recently signed six-year agreements with both the Kirov and the Bolshoi. The agreement gives Entertainment Corporation the right to exclusive commercial use of these prestigious theaters' names, and the right to license and market products bearing them.

Established Soviet international stars of course welcome this new state of affairs. For the first time since the 1920s, they have the right to enter into direct contractual relationships with foreign managers. While in the past virtually all the money they earned abroad went to the inefficient and hated Gosconcert, now they can keep a much larger portion of





Ultimately, there's Black.



The most unforgettable wome



the world wear REVLON

"It's true that

glasnost has brought

us more freedom, but

it has vanked the

stability we used to

have right from

under our feet. We

their earnings. In return for paying what amounts to hard-currency taxes to the Soviet government, they can also stay abroad for long periods of time without

losing their Soviet citizenship.

But back in the USSR, the new economic realities look less positive for the future of serious music. After decades of operating according to long-range plans that had precious little relationship to popular taste or the laws of supply and demand, local concert hall managers must now think about making profits when they plan their seasons. Unfortunately, this will probably mean less clas-

sical music, since its audience is smaller. No longer will it be possible to see, as I once did, a performance of Rigoletto in a 2000-seat provincial opera house given for an audience of 50. The market does not permit such

Lesser-known com-

extravagances.

the last few years.

posers and performers will now find ourselves in be the ones to suffer most, a strange kind of of course. To some extent limbo." protected by the paternalistic (if oppressive) policies of a socialist state, they may well now see their positions deteriorate. In addition, public interest in "avant-garde" music, in the past artificially inflated because it was perceived as a form of political dissidence, has fallen off noticeably in

"A certain apathy has set in," 42-yearold composer Dmitri Smirnov said recently in Moscow. "Our music is no longer forbidden fruit; there really is no more censorship. But with all the critical social, economic, and political problems we face in our country right now, the problems of composers and music don't seem as urgent as they once were. People just aren't going out to concerts as much these days."

Others, like composer Sergei Pavlenko, 38, agree. "Unfortunately, as part of the changes occurring here, we're seeing a decline in interest in serious culture in general in our country. Just look at the huge explosion in the rock music industry here. I'm afraid the prospects don't look

very good for serious music."

But public indifference is only part of the problem. The pervasive instability of Soviet political, economic, and social life at the moment makes it very difficult for performers and composers to concentrate on their art. As odd as it may sound, one even senses a certain nostalgia for certain aspects of the discredited past.

"During those long years of 'stagnation," explains composer Elena Firsova,

Smirnov's wife, "we got used to the idea that we wouldn't really be accepted by the big formal organizations. So we just sat in our corners and wrote our music. The situation was stagnant, sure, but it was also stable. We didn't expect anything, and we put all our energy into composing music. Now we don't even have that. Just buying food for ourselves and our children takes

hours. It's true that glasnost has brought us more freedom, but it has yanked the stability we used to have right from under our feet. We now find ourselves in a

strange kind of limbo."

However things develop from here, the good-old-bad-old days of thundering ideological denunciations and earnest ballets about hydroelectric plants are gone forever. Whether they like it or not, Soviet performers and composers, like all Soviet citizens, have reached the point of no return. They have no choice but to build a new world, since the old one is in ruins. These days, little is certain in Moscow except uncertainty itself-and the dawning realization that freedom is a lot of hard work.

Harlow Robinson, author of Sergei Prokofiev: A Biography (Paragon), writes frequently about Soviet culture.



ECIAL LIMITED ENGAGEMENT STARTS FRIDAY, OCTOBER 5

SUNDAY						
	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDA
	8:00 Mstislav Rostropovich, cello* Lambert Orkis, piano	8:00 The Philadelphia Orchestra Riccardo Muti, conductor Kyung Wha Chung, violin	8:00 Juilliard String Quartet* Robert Mann Joel Smirnoff Samuel Rhodes Joel Krosnick Guest artist: Bernard Greenhouse, cello		8:00 Royal Concertgebouw Orchestra of Amsterdam* Riccardo Chailly, conductor 8:00 WRH Takacs String Quartet	8:00 Royal Concertgebot Orchestra of Amsterdam* Riccardo Chai conductor
3:00 Royal Concertgebouw Orchestra of Amsterdam <sup>6</sup> 8:00 Alfredo Kraus, tenor <sup>6</sup> Jose Tordesillas, piano	8:00 Ballet Folklorico de Mexico de Amaila Hernandez	8:00 Czech Philharmonic* Jiri Belohlavek, conductor Andrea Lucchesini, piano	8:00 Daniel Barenbolm, piano* Only New York recital	8:00 Jean-Pierre Rampal, flute* John Steele Riter, harpsichord and piano	8:00 The New York Pops* Skitch Henderson, founder and music director Marvin Hamlisch, guest artist 8:00 WRH John Aler, tenor	8:00 Orpheus Chamber Orchestra Andras Schiff, piano
American Symphony Orch. Catherine Comet, conductor 8:00 Shanghai Symphony Orchestra*	8:00 Moscow Soloists of the U.S.S.R.* Yuri Bashmet, conductor and violist	7:00 Carnegle Hall Celebrates Isaac Stern's 70th Birthday* The Symphony Orchestra of the Curtis Institute of Music Isaac Stern, violin	8:00 Boston Symphony Orchestra Sejij Ozawa, conductor Martha Argerich, piano	8:00 Boston Symphony Orchestra Seiji Ozawa, conductor Martha Argerich, piano	8:00 Boston Symphony Orchestra® Seiji Ozawa, conductor, and Nexus 8:00 WRH Stockholm Arts Trio	8:00 Pittsburgh Symphony Orchestra* Lorin Maazel, conductor Horacio Gutierrez, pias
3:00 Midori, violin* Robert McDonald, piano 8:00 Alexander Slobodyanik, piano	8:00 Jessye Norman, soprano* Geoffrey Parsons, piano		7:00 Peanuts Anniversary Concert		8:00 The Cieveland Orchestra* Christoph von Dohnanyi, conductor Sanford Sylvan, baritone	8:00 The Clevelan Orchestra* Christoph von Dohnanyi, conductor
2:30 American Composers Orchestra* 8:30 Music for Life GMHC AIDS Benefit Concert	8.00 Leningrad Philharmonic Orchestra of the U.S.S.R.* Yuri Temirkanov, conductor Dmitri Alexeev, piano	8:00 Leningrad Philharmonic Orchestra of the U.S.S.R.* Mariss Jansons, associate conductor Dmitri Alexeev, piano	8:00 Leningrad Philharmonic Orchestra of the U.S.S.R.* Yuri Temirkanov, conductor Victor Tretyakov, violin			
Carr	negie leno	Hall dar	1000	ober 990		
\$\$ \$ \$ \$ \$						

<sup>\*</sup> Carnegie Hall Corporation presentations (WRH) Weill Recital Hall

For additional program information and to charge tickets call CarnegieCharge (212) 247-7800

### STEINWAY



The world's greatest piano soloists never perform alone.

For 100 years, gifted pianists from around the world have dreamed of performing at Carnegie Hall. And when the opportunity has come, the Steinway piano has been their inseparable companion. Because, in the words of an artist such as Vladimir Ashkenazy, "Steinway is the only piano on

which the pianist can do everything he wants and everything he dreams."

Today, as we celebrate the Carnegie Hall Centennial, Steinway remains the choice of over 90% of the world's performing artists. And Carnegie Hall remains the place where their talents are immortalized.

### STEINWAY HALL

109 West 57th Street, New York, NY 10019 (212) 246-1100.

#### 1990-91 SEASON

Isaac Stern President James D. Wolfensohn Chairman of the Board Lester S. Morse, Jr. Chairman of the Executive Committee Klaus Jacobs Treasurer John W. Zick Assistant Treasurer Maximilian W. Kempner Secretary Richard A. Debs

Chairman Emeritus BOARD OF TRUSTREES Betty Allen\* Martina Arroyo Ralph M. Baruch

Mrs. Sid R. Bass Hon. Eugene M. Becker Norton Belknap Hon. Mary Schmidt Campbell Schuyler G. Chapin Kenneth S. Davidson Martin S. Davis Richard A. Debs Peter Duchin Alvin H. Einbender Mary Johnston Evans Hon. Roy M. Goodman Philip M. Hampton Marilyn Horne Klaus Jacobs\* Gilbert E. Kaplan\* Henry E. Kates Stephen M. Kellen William T. Knowles

Bella L. Linden Bayless Manning Hon. MacNeil Mitchell\* Lester S. Morse, Jr.\* Runert Murdoch Ronald O. Perelman Roberta Peters Shepard P. Pollack Laura H. Pomerantz Oscar de la Renta Burton Resnick Felix G. Rohatvn Susan W. Rose Walter Scheuer Constantine Sidamon-Eristoff Isaac Stern\* Wilmer J. Thomas, Jr.

John L. Tishman

John I Veronis

Laurence C. Leeds, Jr.

John W. Zick HONORARY TRUSTEES Marian Anderson Jack deSimone Mrs. Marshall Field Mrs. Dorothy H. Hirshon Mrs. Albert D. Lasker Hon. John V. Lindsay Mrs. George W. Naumburg Robert V. Roosa Raymond S. Rubinow Lucien Wulsin David L. Yunich \*Member, Executive Committee

Sanford I. Weill\*

Lawrence A. Weinbach

James D. Wolfensohn\*

#### ADMINISTRATION

JUDITH ARRON Executive Director and Artistic Director Melanie Smith Administrative Assistant ARTISTIC

PROGRAMMING Catherine Gevers

Music Administrator and Centennial Coordinator Kristin Kuhr

Director, Recital Hall and Education Projects Nancy B. Dodds Concert Administrator and Associate

Centennial Coordinator Ray F. Wellbaum Director, Media Projects and Orchestra Services Gilda Barlas Weissberger Booking Manager Elaine Georges
Assistant Booking

Manager Leszek Wojcik Recording Studio Manage Karen Butler Associate Education

Gail A. Martin Centennial Associate
Juliet Simpson Nancy Bittner Cindy Collins Elizabeth L. Fort

Richard A. Matlaga Directo Catherine Lincoln Ronald J. Geraghty Comptroller Laura A. Murphy Assistant Controller Jo-Elle Munchak

DEVELOPMENT Jay Golan Director Richard Malenka Director, Friends of Carnegie Hall Susan Shine Systems

George Lang

Director, Corporau Gina Spagnoli Director, Foun and Government Relations

Kathryn Macky
Associate, Major Gifts Enn Therese Riley Assistant, Patrons Clemille August Annmarie D. Baker Rick Escobar Clare O'Brien Janine M. Robinson Mary T. Vogel

D. Elizabeth Wir Nancy Rosenfield Chairman, Special Events Committee Muriel Katz Stephanie Rosenblatt Coordinators of Volunteers

FINANCE ADMINISTRATION. AND TICKETING

Lauren Scott Director, Human Resources Denise Brooks Manager, Manage-ment Information Carmen C. Parrilla

Head Bookkeeper Barbara Dhay Finkelberg Office Manager
Julian Bossbaly Assistant MIS Manager Carol Rutman Assistant Bookkeeper

Paul Hardy Receptionist Felicita Calderon Bemadine Cole Marc Douglas Eddie Irizarry Renee Masula Lynn Rosenbaum William Litsey Antoinette Vivar

Box Office ennis Green Box Office Treasurer Steve Poulos Assistant Treasurer

Ticket Operations John Lettieri Director Timmy Wasley Assistant Direc Michael Galante rector CarnegieCharge Manager

Sal Cesare Telemarketing Manager Tracey England Sonia Guerra Kathy Hester Kenneth Landsdowne Amy Quint James Reichert Antoinette Rogers HALL OPERATIONS

John X. Fernandez Director James A. Gerald House Manager Rudolph Stewart
Associate House Manager David Perlman Production Manager Steven C. Brody Hall Maintenance Manager Jonathan Pointer Performance Manager Scott Bellows Performance Manager Roberta Batchelor

PUBLIC AFFAIRS Lois Cohn Director David Kitto Marketing Director Jennifer Wada Assistant Director of Public Relations Robin S. Jones Sensor Publicist

Grace E. Shen Associate Publicist Rita Mathew Assistant Publicist Leslie Ament-Ruder Program Coordinator

Hon. Robert F. Wagner

Jonathan Harrison Marketing Manager Laura Leslie Marketing Coordinator Sharon Beckma Art Director

Group Sales/Tours Manager Gino Francesconi Archivist Jill Vetter Assistant Archivist Ann Rosenthal Calendar Editor Susan Axleroad

Charles McKay Terni Miller Ivan Paler David Robinson Kathleen Saraceni Samantha Shelton Diane Zerfuss

REALESTATE Kenneth Halpern Robert F. Furn Robert F. Fumo
Real Estate Manager
Thomas Reid
Building Superintendent
Terry C. Stewart Associate Ralph E. Baly Webster & Sheffield James Stewart Polshek and Partners Architect

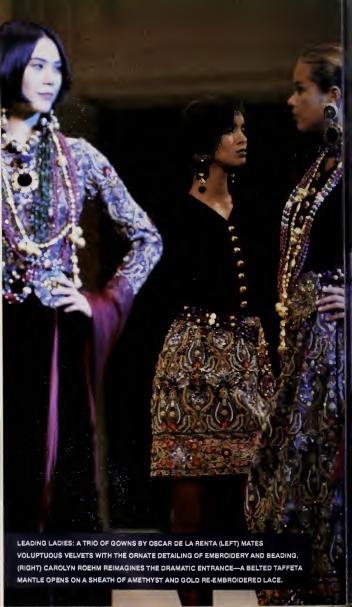


## Cartier

THE ART OF BEING UNIQUE

E L E R S S I N C E 1 8 4 7

E W





# OPERA

by Maria McBride-Mellinger

All the world's a stage when international fashion designers costume all the players. The drama begins with a revue of showstoppers to adorn you at the season's best performances of dance, music, and theater. The range of what-to-wear options for a gala this season are as wildly varied as the performing arts themselves. The consistent theme of each designer is a celebration of the feminine form. Yet each collection is decidedly individual. These maestros of style vie for the most attentiongetting silhouettes this fall. Body-baring dresses are spotlighted: truly sieek minimalism at its best. Less-revealing gowns command rave reviews with vards of lavish. sophisticated fabrics. And not-to-be-missed scene-stealers offer a vibrant spirit of whimsy exhibited in psychedelic punches of color and ultra-modern shapes. A night at the opera will never be the same.

Photographs by Steve J. Sherman.





# FENDI 720 FIFTH AVENUE

720 FIFTH AVENUE NEW YORK







745 Fifth Avenue at 58th Street



On the Plaza in New York

HIS the ultimate store for gentlemen

Hers a world of elegance for women

For Information Call 212 753 7300

BERGDORF GODDMAN

### CARNEGIE HALL CENTENNIAL CELEBRATION



The Carnegie Hall Centennial Celebration is bein presented through the generous support of corporation foundations, and individuals. The Trustees of Carnegie Ha gratefully acknowledge each and every donor and salute th following Centennial Patrons for their leadership gifts.

### \$250,000+ Patrons

American Express Company Charles E. Culpeper Foundation, Inc. Wolfgang K. Flottl National Westminster Bancorp Inc. The New York Times Company Foundation, Inc. Primerica Foundation The Susan and Elihu Rose Foundation Tobishima Associates, Ltd. - Stanhope Hotel, Inc.

### \$100,000 to \$249,999 Patrons

Mr. and Mrs. James D. Wolfensohn

AT&T Ralph and Jean Baruch Mercedes and Sid R. Bass Daimler-Benz/Mercedes-Benz Mr. and Mrs. Richard A. Debs The Fuji Bank, Ltd./Fuji Bank and Trust Co. The Hearst Corporation The Heckscher Foundation for Children Maria Olivia and Jim Judelson Mr. and Mrs. Gilbert E. Kaplan Mr. and Mrs. Stephen M. Kellen Metro Mobile CTS Mr. and Mrs. Lester S. Morse, Ir. Mutual Benefit Life National Endowment for the Arts New York Telephone Mr. and Mrs. John J. Pomerantz Mr. and Mrs. Oscar de la Renta

Republic National Bank of New York

Mr. and Mrs. Burton P. Resnick Mr. and Mrs. David Rockefeller Mr. and Mrs. Felix G. Rohatyn Billy Rose Foundation, Inc. Fan Fox and Leslie R. Samuels Foundation Walter and Marge Scheuer and Family Mr. and Mrs. Peter William Schweitzer in memory of Mrs. Gertrude Schweitzer Mr. and Mrs. Constantine Sidamon-Eristoff Sony Corporation -Kathryn and Robert Steinberg Mr. and Mrs. Isaac Stern Suntory International Corp. Anne Burnett and Charles Tandy Foundation Tishman Realty & Construction Co., Inc. Mr. and Mrs. Alan G. Weiler Westdeutsche Landesbank Girozentrale Mrs. Charles Wrightsman Mr. and Mrs. Ying-Sheung Wu

### \$50,000 to \$99,999

William Randolph Hearst Foundation The Rockefeller Foundation Suntory Hall, Tokyo Miss Alice Tully Vacheron Constantin Theodore and Renee Weiler Foundation, Inc.

### ILDING LEADERSHIP UPON A HERITAGE OF QUALITY



DBURY BEVERAGES INC. WORLD HEADQUARTERS



by Wolfgang Amadeus Mozart

Watch the scandalous exploits of the legendary lover as seduction leads to damnation in Mozart's masterpie

> Wednesday, October 31 at 8 pm Eastern Time on PBS. Check local listings for channel.

> > James Levine, conductor

Carol Vaness Karita Mattila Dawn Upshaw Jerry Hadley

Samuel Ram Ferruccio Furlanet Philip Cokorin Kurt M



Brought to you by Texaco.

With special funding from Mrs. Donald D. Harrington, and additional funding from The National Endowment for the Arts and the Charles E. Culpeper Foundation.

To order your free guide to the Texaco Metropolitan Opera Broadcasts call 1-800-MET-1990.

### CARNEGIE HALL CELEBRATES ISAAC STERN'S 70TH BIRTHDAY

leux, and Peter Maxwell Davies, giving American premieres of works by Bartók and Hindemith; and with the exception of the Schuman work, he has recorded all of these. Additional career highlights for Mr. Stern include his work for television and feature films, most notably the film From Mao to Mozart: Isaac Stern in China, which won the Academy Award for best full-length documentary of 1981 and received a special mention at the Cannes Film Festival.

Mr. Stern was an originating member of the National Endowment of the Arts and is Chairman of the Board of the America-Israel Foundation, Chairman and founder of the Jerusalem Music Center and President of Carnegie Hall. Mr. Stern was the first recipient of the Albert Schweitzer Music Award for "a life dedicated to music and devoted to humanity." In 1984, President Reagan presented him with the Kennedy Center Honors Award at the White House, and Musical America named him "Musician of the Year" in 1986. The American Symphony Orchestra League honored him in 1987 with the Gold Baton, its highest award. That same year, he was given the Grammy Lifetime Achievement Award, Israel's Wolf Prize for service to humanity, and the National Music Council's American Eagle Award. In May 1990, Mr. Stern was given the honor of Commandeur de la Legion d'Honneur by order of the President of the French Ordre de la Couronne (1974) and an officer of the Legion d'Honneur (1979). He holds the Commander's Cross of the Danish government's Order of the Dannebrog (1985) and is a Fellow of Jerusalem (1986). Mr. Stern holds honorary degrees from 11 institutions, among them Bucknell University, Columbia University, New York University, Johns Hopkins University, the University of Tel Aviv, Yale University, and The Curtis Institute of Music.

The Symphony Orchestra of The Curtis Institute of Music is composed of 100 students between the ages of 14 and 25, all of whom currently study at the tuition-free conservatory. Rehearsing twice weekly under the direction of Otto-Werner Mueller, head of Curtis' conducting department; and William Smith, associate conductor of The Philadelphia Orchestra, the ensemble gives several free public concerts throughout the year. Guest conductors who have appeared with the orchestra include Leonard Bernstein, Sergui Celibidache, Raphael Fruhbeck de Burgos, Zubin Mehta, Riccardo Muti, Mstislav Rostropovich, and David Zinman. The presence of Curtis-trained players is striking among the "Big 5" American symphony Orchestras, where Curtis alumni occupy almost 30% of the principal desks. Currently 162 students from the United States study with the school's celebrated 75-member faculty, which includes Julius Baker, Todd Duncan, Leon Fleisher, Felix Galimir, Szymon Goldblerg, Gary Fraffman, Mieczyslaw Horszowski, Jaime Laredo, Seymour Lipkin, Otto-Werner Mueller, Ned Rorem, Aaron Rosand, and members of the Guarneri Quartet.



### THE SYMPHONY ORCHESTRA OF THE CURTIS INSTITUTE OF MUSIC 1990-91 Season

VIOLIN Choong-Jin Chang Steven Copes Ellen de Pasquale Kimberly Fisher Jennifer Gilbert Yumi Hwang Judith Ingolfsson Ellen Maria Justen Juliette Kang Alexander Kerr Hyun-A-Kim Kyu-Young Kim Elissa Koljonen Sylwia Konopka Brian Krinke Wei-Pen Kuo Julie Kurtzman Stephanie Kurtzman Lisa-Beth Lambert Judy Yen-Jiun Lin Yuki MacQueen Yuko Naito Maureen Nelson Jennifer Orchard Emi Ohi Resnick Desiree Ruhstrat Kamilla Schatz Benjamin Schmid Lisamarie Vana Oin Wang Eugene Watanabe Avako Yoshida Ming Young

VIOLA
Anna Marie Ahn
Si-Fei Cheng
Caroline Coade
Stephen Creswell
Hsin-Yun Huang
John Largess
Hui Liu
Tatjana Mead
Alexandra Moellmann
Daniel Panner
Jennifer Stahl

CELLO
Derek Barnes
Natasha Farney
Mirjam Ingolfsson
Thomas Kraines
Ju Young Lee
Nina Lee
Soo Hyun Lee
Julie Regan
Sun-Won Ryang
Sophie Shao
Pitnarry Shin
Wendy Warner

DOUBLE BASS Reid Anderson Matthew Frischmann Glenn Gordon Erik Gronfor Don-Michael Hill Steven Larson Daniel McDougall

FLUTE Nadine Hur Nieli Newman Elizabeth Ostling Christina Smith

OBOE Jonathan Fischer Gustav Highstein Kathleen Lord Peter Smith

CLARINET Victoria Bullock Richard Hawley Gregory Raden Michael Rusinek

BASSOON Glenn Einschlag John Fekete Daniel Matsukawa Sheila Popkin HORN Nicola Averill Tracy Clark Heather Johnson Karen Mendocha Paul Osmond Sandra Swanson

TRUMPET Lisa Burn George Chase Kevin Cobb Rodney Mack

TROMBONE Paul Bryan J. Jeffrey Freeman William McCommon

BASS Kevin Roberts

TUBA Edwin Diefes

PERCUSSION Ryan Leveille Stephane Pelegri A. Scott Robinson David Weiner G. Victor Yerrid

HARP Katerina Englichova Chu-Hee Lee Jennifer Swartz Rong Tan

PIANO Christi Muse

ADMINISTRATOR Richard Zuch

STUDENT MANAGERS
Paul Bryan
Edwin Diefes

### THE RUSSIAN TEA ROOM



New York a la Russe

212-265-0947

150 West 57th Street New York, NY 10019



DINNER 5:30 - 12:30 WEEKENDS UNTIL 1:30 SUNDAY 6:00 - 11:30

BRUNCH SUNDAY 11:00 - 3:00

\$28 PRIX FIXE DINNER MENU NIGHTLY 5:30 - 6:30 SUNDAY 6:00 - 6:30 ALSO AVAILABLE AFTER 11:00

200 WEST 70TH STREET 873-7411

### Classical Keyboard Instruments Ltd

Exclusive Agents Bösendorfer Pianos
Finest selection of restored Steinways

Highest quality restored Steinways
Highest quality restorations
Prectice and teaching studios
On-site restoretion fecility tours

406 East 79th Street ew York, New York 10021, (212) 472-9799 NEW YORK'S FRIENDLIEST ITALIAN RESTAURANT IS RIGHT UNDER OUR NOSE.



The beautiful, outrageous, new Italian Restaurant.



DEVELOPED BY THE SHELDON FIREMAN GROUP

900 Seventh Avenue at 57th Street Directly across from Carnegie Hall 212-245-9800

### SCHOOL DAYS

What forms great musicians? Four famous alums remember their Marlboro experiences.



Music, I learned, becomes so much more rewarding when it is carefully studied, digested, with ideas and possibilities tossed about. The preparation for a concert is not merely a series of rehearsals leading up to the show itself, but rather, it becomes an enriching experience in the joy of music. It is a principle I try to follow to this day.

—Cho-Liang Lin, violinist, performs at Carnegie Hall with the Toronto Symphony on January 25 at 8:00 p.m.

Somehow, one always wants to define what it is that makes Marlboro so unique, so special—why is there such caring and love there? I think it has to do with it being Mr. Serkin's dream—it's his place, really; it mirrors his personality. His dedication to music is a dedication to humanity, its struggle and its victory. In the clear Vermont air, his dream breathes—may it go on forever.

---Murray Perahia, pianist, plays at Carnegie Hall on November 9 at 8:00 p.m. in his only New York recital

The four years that I spent at Marlboro were great formative years. It was there that I was first exposed to the fellowship

of colleagues young and old. It was there that legendary names became real human beings. And it was there that I began questioning things in music. Living through these summers, experiencing the great chamber music literature for the first time, led me to a commitment to music that I could not have received from one school or one teacher. I believe that the sense of fun, camaraderie, and common culture found at Marlboro remain with me.

—Yo-Yo Ma, cellist, appears in recital at Carnegie Hall on January 13 at 5:00 and 7:30 p.m., and on February 25 at 8:00 p.m. with the San Francisco Symphony

Marlboro did not only represent work and inspiration. It was fun. I remember innumerable trips to South Pond, the square dances, the film shows, dawdling in the Dining Hall after many meals to prolong the feeling of community that was hard to duplicate anywhere else. I had a sense of belonging which mingled with the power of the music we were all working on and with the natural beauty of the surroundings.

—Eugene Drucker, violinist, Emerson String Quartet. The Quartet comes to Carnegie Hall on January 23 at 8:00 p.m.

# INVESTMENT BANKERS TO THE COMMUNICATIONS, MEDIA, PUBLISHING, BROADCASTING, ADVERTISING AND INFORMATION INDUSTRIES

### Lane Publishing Co.

Publishers of

### Sunset Magazine and Sunset Books

has been sold to

### Time Warner Inc.

4...

### \$225,000,000

We initiated the transaction, acted as financial advisor to, and conducted the negotiations as the representative of Lane Publishing Co.

May 1990

### VERONIS, SUHLER & ASSOCIATES INC.

### VS&A Communications Partners, L.P.

an affiliate of Veronis, Sulifer & Associates Inc.

has acquired

Convertible Redeemable Preference Share

### Cable Management (Ireland) Limited

a company engaged in the construction and operation of cable television and MMD's systems in the Republic of Ireland and has formed

#### Galway Partners, L.P.

for the purpose of acquiring and constructing cable television systems in Europe.

We acted as financial advisor to VS&A Communications Partners, L.P.

July 1990

VERONIS, SUHLER & ASSOCIATES INC.

### MWT, Ltd.

a Utah Imited partnership

has sold

### KSTU (TV)

Salt Lake City, Utah

### Fox Television Stations, Inc.

a Delaware corporation

for

### \$41,000,000

We initiated the transaction, acted as financial advisor to, and assisted in the negotiations as the representative of MWT, Ltd.

### VERONIS, SUHLER & ASSOCIATES INC.

### Meredith Corporation

has sold

### Sail Magazine

...

### Reed Publishing (USA) Inc.

We acted as financial advisor to and assisted in the negotiations as the representative of Meredith Corporation.

July 1990

VERONIS, SUHLER & ASSOCIATES INC.

### VERONIS, SUHLER & ASSOCIATES INC.

350 PARK AVENUE, NEW YORK, NEW YORK 10022

# Tour Historic **CARNEGIE HALL**

Would you like to follow Tchaikovsky's footsteps? If so, Carnegie Hall is looking for volunteers to lead tours of America's most famous concert hall. Tour guides must be willing to commit at least one day a week. If you are interested in being a guide, or in other volunteer activities at Carnegie Hall, contact the Carnegie Hall Volunteer Office at 903-9765, on Mondays, Tuesdays, and Thursdays.



ave a free hour this week? Why not take a walk through the history of Carnegie Hall? On Tuesdays and Thursdays, anyone interested can walk up to the box office and buy a ticket for a tour of Carnegie Hall. Previously, tours were offered only to groups through special arrangement.

Launched three seasons ago, the tours

are led by trained docents who walk visitors through the different levels of the auditorium and the public spaces surrounding it. If there is a rehearsal onstage, tour participants get an earful; if not, they may get to perform themselves. "We always ask the tourists to sing 'Happy Birthday' to Carnegie Hall in honor of the Centennial," says Bret Silver, Group Sales and Tours Manager.

As the docents wind their way through the 100-year-old hall, they offer a capsule history of its founding and anecdotes about the many famous performers who have graced its stage, ranging from Tchaikovsky and Toscanini to the likes of Sir Arthur Conan Doyle of Sherlock Holmes fame, a devoted spiritualist who held seances. Tour-goers also hear about the famed "saving" of the hall from the wreckers' ball, and the "28-week miracle" of the hall's renovation, finished right on schedule.

Depending on the interests of the group, docents can also go into detail

about the hall's architecture, the people who have inhabited its studios, its performance history, and some of the manuscripts and photographs, part of the newly established archives, which are displayed in Carnegie's hallways. Tours are held on Tuesdays and Thursdays at 11:30 a.m., 2 p.m. and 3 p.m. Special tour arrangements for groups of 20 or more can still be made through the tour office (903-9790).

Individuals who would like an extra treat after the 3 p.m. Carnegie Hall tour may

continue their visit at the Russian Tea Room, Camegie Hall's legendary neighbor. A new "Tour and Tea" package includes a variety of delicious desserts and a specially blended Russian tea served in the restaurant's famed, celebrity-studded dining room. For more information on "Tour and Tea," call Bret Silver, at (212) 903-9790.



### Responsive

m, I've got two weeks to exercise my stock options, nut I won't have the money until I get my bonus. Can you lend me \$300,000?"





"I'm sure we can help, George. Fax me the details and I'll call you this afternoon."

You want a banker who sees the sibilities, not the problems. A banker to helps you make the most of opportities that call for quick turnaround. easoned banker who knows you and at you need.

In short, you want everything a

major worldwide bank can offer a senior executive. Which is precisely what the private bankers at Manufacturers Hanover have to offer.

To learn more, call Dolores H. Brown, V.P., Manufacturers Hanover Trust Company, (212) 270-6226.

Offices in New York, Chicago, Los Angeles, Miami, Boca Raton, London, Guernsey, Geneva, Zurich, Hong Kong, Singapore.

The Private Banking and Investment Group

### THE ANDREW CARNEGIE SOCIETY

These major gifts have made possible the renovation, restoration, and expansion of Carnegie Hall, augmented the Hall's endowment, and supported special funds for artistic initiatives

#### \$1,000,000 or more

The Vincent Astor Foundation
City of New York
U.S. Economic Development Administration
Mr. and Mrs. Gordon P. Getty
Mr. and Mrs. Lester S. Morse, Jr.
National Endowment for the Arts
The Rockefeller Foundation
The Susan and Elihu Rose Foundation
Walter and Marge Scheuer and Family
Joan and Sanford I. Weill
Mr. and Mrs. James D. Wolfensohn

### \$500,000 to \$999,999

American Express Company
Sherman Fairchild Foundation
Fribourg Foundation and Mr. and Mrs. Raphael Recanati
Mr. and Mrs. Carl C. Icahn
Maria Olivia and Jim Judelson
New York Telephone
Carroll and Milton Petrie
The Pew Memorial Trust
The Revlon Foundation
Suntory International Corp.
Mrs. Charles Wrightsman

#### \$250,000 to \$499,999

Bankers Trust Company Mercedes and Sid R. Bass CBS Inc. Charles E. Culpeper Foundation, Inc. The Eleanor Navlor Dana Charitable Trust Mr. and Mrs. Richard A. Debs Exxon Corporation Wolfgang K. Flottl The Horace W. Goldsmith Foundation The Armand Hammer Foundation 1BM Corporation Mr. and Mrs. Gilbert E. Kaplan The J.M. Kaplan Fund Mr. and Mrs. Henry R. Kravis The Kresge Foundation National Westminster Bancorp Inc. The News Corporation

Philip Morris Companies Inc.
Mr. and Mrs. John J. Pomerantz
Primerica Foundation
Lloyd E. Rigler and Lawrence E. Deutsch
Billy Rose Foundation, Inc.
S.H. and Helen R. Scheuer Family Foundation
Mr. and Mrs. Constantine Sidamon-Eristoff
Esther A. Simon
The Starr Foundation
Mr. and Mrs. Isaac Stern
Tobishima Associates, Ltd. - Stanhope Hotel, Inc.
United Technologies Corporation/Otis Elevator

Uris Brothers Foundation, Inc. Mr. and Mrs. Lawrence A. Wien

The Ambrose Monell Foundation

Newmont Mining Corporation

Mr. and Mrs. Ronald O. Perelman

Mrs. Anne E. de la Renta

The New York Times Company Foundation, Inc.

Paramount Communications Inc.

### \$150,000 to \$249,999

ARCO Foundation
AT&T
The Booth Ferris Foundation
The Booth Ferris Foundation
Ralph and Jean Baruch
William II. Cosby, Ir.
William Randolph Hearst Foundation
Robert Wood Johnson, Jr. Charitable Trust
Mr. and Mrs. Stephen M Kellen
The Helen and Mithon A. Kimmelman
Foundation
Mobil Foundation, Inc.

Mr. and Mrs. Burton P. Resnick Mr. and Mrs. David Rockefeller Mr. and Mrs. Felix G. Rohatyn Schlumberger Shearson Lehman Hutton Anne Burnett and Charles Tandy Foundation Viacom International Inc. Volvo North America Corporation Bruno Walter Memorial Foundation

62

# iBienvenida, Doña Amalia!

Thirty-eight years ago, you introduced the world to the magical dances of Mexico. And the world was moved.

Over the years, you have kept that magic alive for all of us.

We welcome you back tonight in excited anticipation. This will be a memorable evening, and we thank you for it.

Welcome back, Doña Amalia!



¡Algo grande está pasando!

Proud sponsor of the Ballet Folklórico de México 1990 U.S. Tour

### THE ANDREW CARNEGIE SOCIETY continued

### \$100,000 to \$149,999

ABD Securities Corporation Arthur Andersen & Co. llse and Hans J. Baer The Barker Welfare Foundation Arthur and Diane Belfer Mr. and Mrs. Norton Belknap. The Estate of Charlotte V Bergen Mr and Mrs Leonard Block Bloomingdale's The Bristol-Myers Fund, Inc. Browning-Ferris Industries Capital Cities/ABC, Inc. The Chase Manhattan Bank Chemical Bank Mr and Mrs David C Clapp Coopers & Lybrand Damler-Benz/Mercedes-Benz The Leonard and Sophie Davis Foundation Deerpath Construction Corporation Jim and Nancy Dine Drexel Burnham Lambert Foundation Inc E.I. du Pont de Nemours and Company The Dyson Foundation Mr and Mrs Alvin H Einbender Henry, Kamran and Frederick Elghanayan The Equitable Foundation/ Donaldson, Lufkin & Jenrette, Inc Ernst & Whinney The First Boston Corporation Nicholas C. Forstmann Theodore J. Forstmann Alan and Helen Fortunoff Thomas R and Ingrid L Frohlich Burns and Family The L.W. Frohlich Charitable Trust The Fuji Bank, Ltd. Fuu Bank and Trust Co Genatt Associates, Inc The Howard Gilman Foundation Lewis L. Glucksman Eugene and Emily Grant Calla and Ralph Guild Stanley and Alice Harris Daniel P Hays

The Hearst Corporation

Children

The Heckscher Foundation for

Dorothy H Hirshon ITT Corporation Ittleson Foundation, Inc. Paul A. Johnston Rita J. and Stanley H. Kaplan Foundation, Inc Mr and Mrs David Lloyd Kreeger Michael (lack) Kugler Mr and Mrs Eugene M Lang Mrs. William S. Lasdon The Lauder Foundation, Leonard and Evelyn Lauder Fund and Estee Lauder, Inc Hon. and Mrs. Samuel J. LeFrak Mr and Mrs Henry I. Leir Mr and Mrs William M. Lese. Blanche and A.L. Levme and the A.L. Levine Foundation, Inc. Bella and Leonard Linden A L. and Jennie L. Luria Foundation Mr and Mrs John W Madden, Jr. Manufacturers Hanover Trust Company Marsh & McLennan Companies, Inc William and Helen Mazer The McGraw-Hill Foundation. Inc Mercedes-Benz of North America Merrill Lynch & Co., Inc Metro Mobile CTS Metropolitan Life Foundation Kathryn and Gilbert Miller Fund, Inc Morton and Marlene Meverson Mr and Mrs Edward H. Michaelsen Minnesota Orchestral Association J.P Morgan & Co. Incorporated Morgan Stanley & Co. Incorporated Henry and Lucy Moses Fund, Inc. Rupert and Anna Murdoch Mutual Benefit Life Nabisco Brands, Inc Ogilvy & Mather Worldwide Pandick, Inc. Peat Marwick Main & Co. The William Petschek Family Suzanne and Lionel I. Pincus Ernest E. Pinter Family and David B. Pinter Family Paul J. Plishner Mr. and Mrs. Shepard P. Pollack Reliance Group Holdings Inc Mr. and Mrs. Oscar de la Renta

Republic National Bank of New York Mr and Mrs Laurance S Rockefeller Mr and Mrs. Daniel Rose Mr and Mrs. E. John Rosenwald, Ir Lewis Rudin Samuel and May Rudin Foundation, Inc Fan Fox and Leslie R Samuels Foundation Mrs. Lisabeth F. Schaub Mr and Mrs Douglas Schwartz Mr and Mrs. Peter William Schweitzer in memory of Mrs. Gertrude Schweitzer Peter lay Sharp Ruth Collins Sharp The Shoresh Fund Stanley S Shuman Herbert J. and Ann L. Siegel Frank Smatra Herbert and Nell Singer Mary Jean and Frank P Smeal Foundation Sony Corporation Evelyn and Donald Spiro Kathryn and Robert Steinberg Daniel Swarovski Corporations Mr and Mrs. Wilmer J. Thomas, Jr. Laurence A Tisch and Preston Robert Tisch John L. Tishman Tishman Realty & Construction Co., Inc. Miss Alice Tully Veronis, Suhler & Associates Inc Miriam and Ira D Wallach . Foundation Warner Communications Inc Mr and Mrs. Alan G. Weiler Theodore and Renee Weiler Foundation, Inc Westdeutsche Landesbank Girozentrale John C. Whitehead Willkie Farr & Gallagher A D. Winston Corp. The Xerox Foundation Mr and Mrs. Ying-Sheung Wu Mortimer B. Zuckerman Foundation

### **Box Donors**

Botwinick-Wolfensohn Foundation 55 Mary K. Boyd 23 E. Blake Byrne 36 Chrysler Corporation Fund 34 Mr. and Mrs. Richard A. Debs 43, 45 Mr. and Mrs. Henri Doll 65 Favrot Fund 30

Mr. and Mrs. Edward S. Finkelstein 49 Nancy D. W. Gardiner, Katherine D. W. Findlay, Damaris D. W. Ethridge 9

Mark Goodson 15 Mr. and Mrs. Gilbert E. Kaplan 35 The Helen and Milton A. Kimmelman Foundation 47 Knoll International Holdings, Inc. 57 Kay and Harry Logan, Warren, Pennsylvania 11

Mr. and Mrs. Bayless Manning 51

Henry and Lucy Moses Fund, Inc. 37, 39 Newmont Mining Corporation 17, 19, 21
Family of William Petschek 29, 31
The Pfizer Foundation 32 Oscar de la Renta 38 Ruth and Robert Roosa 40 Ruth U. and Sanford Samuel Foundation 3 Mrs. Arthur Stanton Rosalind and Lee Steiner 13 Steinway & Sons 63 Mr. and Mrs. Isaac Stern 61 Miss Alice Tully 27

Lawrence A. Wien 33 Friends of Elaine and Jim Wolfensohn 41 Mrs. Charles Wrightsman 53

Price Waterhouse/ Mr. and Mrs. John W. Zick 25

### New Gifts to Carnegie Hall

(September 1990) \$5,000 or more Miss Alice L. Walton

# REATED FOR CARNEGIE HALL'S 100<sup>th</sup> ANNIVERSARY BY

# Baccarat



The only commemorative paperweight authorized by Carnegie Hall.

Diameter 2.5"-Height 1.5" \$270.00

A portion of the price of this item will benefit Carnegie Hall.

### CORPORATE FUND



Business leaders have supported Carnegie Hall since Andrew Carnegie built the famous "Music Hall 57th Street" in 1891. Today almost 300 local, national, and international corporations annually contril to the Carnegie Hall Corporate Fund because they value the association with excellence. We sincerely the the following corporations whose generosity to Carnegie Hall reflects their confidence in its artileadership and gives momentum to plans for new programs and the maintenance of its landmark building

For a complete description of the numerous opportunities for corporations to become involved with Carn-Hall and its distinguished coalition of business supporters, please contact Susan Shine, Director, Corpor Fund, 881 Seventh Avenue, New York, NY 10019 (212) 903-9650.

### SPONSORS

Chemical Bank Mutual Benefit Life National Westminster Bancorp Inc. Norstar Bank

### \$30,000 and abo

The Starr Foundation TASA, Inc. Tishman Realty & Construction Co., Inc. S. G. Warburg & Co. Inc.

### PACESETTERS

Allen & Company Incorporated Arthur Anderson & Co. Aon Foundation The Bank of New York Bankers Trust Company Foundation Bristol-Myers Squibb Foundation Carter-Wallace, Inc. CBS Inc Chemical Bank

### \$10,000 to \$29,99

CIBA-GEIGY Corporation CITIBANK Liz Claiborne Foundation **EXXON Corporation** Japanese Chamber of Commerce & Industry of New York, Inc. Philip Morris Companies Inc. The Pfizer Foundation, Incorporated

Polo Ralph Lauren Corporation

### GUARANTORS

ABD Securities Corporation Booz-Allen & Hamilton, Inc. Broadcast Music, Inc Caxton Corporation CBS Records Inc Raymond G. Chambers The Coach Dairy Goat Farm Colgate-Palmolive Company Con Edison Continental Corporation Debovoise and Plimpton E. I. Du Pont de Nemours and Company

Ernst and Young Films for the Humanities The Gordon/Rousmaniere/ Roberts Fund Hoechst Celanese Corporation IBM Corporation IFF Foundation Inc. ITT Corporation Institutional Investor, Inc. KPMG Peat Marwick Lazard Freres & Co. Thomas J. Lipton Foundation, Inc. The McGraw-Hill Foundation, Inc.

### \$5,000 to \$9.9

McKinsey & Company, Inc Mitsui USA Foundation Mobil Foundation, Inc J.P. Morgan & Co. Incorporated Nikko Hotels International Price Waterhouse Republic National Bank of New York Schiavone - Bonomo Corporation Sterling Drug Inc Union Pacific Foundation E.M. Warburg, Pincus & Co., Inc Westpac Banking Corporation The Xerox Foundation

#### BENEFACTORS \$2,500 to \$4,999

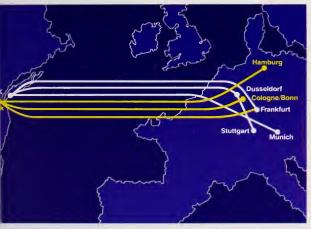
AGVAR Chemicals, Inc. Amax Foundation, Inc Amalgamated Bank of New York American Re-Insurance Company Banca Popolare di Milano Bank Julius Baer & Co. Ltd. Bertelsmann Music Group Carl G. Brimmekamp & Company, Inc Cantor, Fitzgerald Foundation. CHANEL, Inc CPC International Inc Daiwa Bank, Ltd Deluxe Corporation Foundation Last River Savings Bank Ford Motor Company Fund The Gitano Group, Inc Guardian Life Trust Haarmann & Reimer Corporation The Henley League Ltd.

Hosokawa Micron International Inc. Japan Arts/NTVIC Johnson & Higgins Kronish, Lieb, Weiner & Hellman Judith Leiber, Inc. Lintas: New York Lloyds Bank Plc Macmillan Foundation R. H. Macy & Co., Inc. Matsushita Electric Corporation of America

The May Department Stores Company and its Lord & Taylor Division Metallgesellschaft Corp. Metropolitan Life Foundation Mitsui Toatsu Chemicals, Inc Milsui Trust & Banking Co., Ltd. William Morris Agency, Inc Nederlandsche Middenstandsbank

Newmont Mining Corporation Nichimen America Inc. Robert Plan Corporation James Stewart Polsbek and Partner Saalchi & Saatchi DFS, Inc Sandoz Corporation Shiseido Cosmetics Ltd Siemens Capital Corporation Sony Corporation of America Foundation, Inc Tandler Textile Inc J. Walter Thompson Company Unilever United States Foundation, In-Viacom International Webster & Sheffield Wertheim Schroder & Co. Incorporated Winston & Strawn Yamaha Communications Center

### The Autobahn of the Atlantic has just added three more lanes.



Lufthansa introduces its new service from Newark with daily nonstop flights to Hamburg and Frankfurt And in addition, we offer service three times weekly from Newark airport to Cologne/Bonn

Of course, we still have our four daily nonstop flights from JFK. So, now we offer you the most airports as well as the most flights to Germany - with fast, convenient connections to over 170 cities worldwide

And for your return, Lufthansa now has the latest departure from Frankfurt nonstop to New York, giving you a full

day before you leave So, for the airline that offers you a choice of airports as well as convenient connections and the most extensive routes throughout the world just choose Lufthansa The Autobahn of the Atlantic

From	10	Dep	Arr
JFK	Dusseldorf Shuftgart	5 00pm	6 10am 7 55am
Newark	Frankfurt	5 15pm	7.00am
JFK	Munich	6 00pm	7 40am
Newark	Cologne Bonn	6 00pm	7 30am
JFK	Frankfurt	6 30pm	7.55am
Newark	Hamburg	7 00pm	8 35am
JFK	Frankfurt	9 35pm	11 00am

People expect the world of us.



### Lufthansa

### ANNUAL FUND



During the past year Carnegic Hall received over 9,500 tax-deductible contributions from individual foundations, and government agencies to the Annual Fund. The support of each and every contribut helps to defray our operating expenses and enables Carnegie Hall to maintain and expand its music activities. Though costs require that we limit our listing to donors who participate at the level of Support and above, the Trustees wish to express their appreciation to the entire Carnegie Hall family.

This season Carnegie Hall needs to raise more than \$3.5 million to support concerts, educational program and outreach activities. For more information about Annual Fund giving opportunities, please contact Richard M. Malenka, Director, Friends of Carnegie Hall, 881 Seventh Avenue, New York, NY 10019 (21: 903-9650.

### ANDREW CARNEGIE SOCIETY

(\$100,000 or more

The Eleanor Naylor Dana Charitable Trust
City of New York
The Ambrose Monell Foundation
National Endowment for the Arts
Natural Heritage Trust
New York State Council on the Arts

### SPONSORS

(\$25,000 to \$99,999

The Marie Baier Foundation, Inc.
The Louis Calder Foundation
Mr. and Mrs. Lester S. Morse, Jr.
Walter and Marge Scheuer and Family
Uris Brothers Foundation, Inc.
Mr. and Mrs. James D. Wolfensohn

### PACESETTERS

(\$10,000 to \$24,999)

The Beinecke Foundation, Inc.
Mr. and Mrs. Kenneth S. Davidson
The Aaron Diamond Foundation, Inc.
Mr. and Mrs. Victor Elmaleh
Mr. Zachary Fisher
Mr. and Mrs. Gordon P. Getty
Mr. and Mrs. Fihip M. Hampton
Mr. and Mrs. Erich P. Holzer
Mr. and Mrs. Klaus Jacobs

Alfred Jurzykowski Foundation, Inc.
Mr. Gershon Kekst
Stephen M. and Anna-Maria Kellen
Oscar de la Renta
The Susan and Elihu Rose Foundation
Helena Rubinstein Foundation
The Samuel and May Rudin Foundation, Inc.
Mrs. Faith Stewart-Gordon

### GUARANTORS

Francena T-Harrison
Foundation Trust
Mr. Walter J, Johnson
Mrs. Andros Klepetar-Fallek
Cecilia and John Farrell, Jr.
Mr. and Mrs. Gilbert E-Kaplan
Mr. and Mrs. Robert LeBuhn
Mr. and Mrs. Robert LeBuhn
Mr. and Mrs. Wontree Lowenion
Mr. and Mrs. Peter I. Malkin
Mr. and Mrs. Mary Letter
Mr. Jack Nash
Mrs. Dahne Allen Nixon
Mrs. Richard Pape

### (\$5,000 to \$9,999)

Anne S. Richardson Fund Mr. and Mrs. Arthur Richenthal Mr. and Mrs. Felix Cs. Robatyn S. H. and Helen R. Scheuer Family Foundation Joan C. Schwartz Philanthropic Fund The Shubert Foundation, Inc. Mr. John L. Tishman Mr. Gerald Tsai, Jr. Elaine and Alan Weiler Theodore and Renee Weiler Foundation, Inc. The Lawrence A. Wien Foundation, Inc. "First he took her to Carnegie Hall then onto Petrossian."

"Obviously, he doesn't miss a beat."



Above is one of the artistic the triumphs of Alwyn Court, home to Petrossian. Within is an artistic triumph of the palate. Prix Fixe Menus.

Pre-Theatre Dinner and After Theatre \$35.00, Lunch \$29.00. Monday thru Saturday. Saturday and Sunday

Brunch from \$25.00. Reservations suggested.

Dinner at Petrossian. Paris is in the air.

58th at Seventh Ave., NY, NY 10019 (212) 245-2214



### LA COLOMBE D'OR

- \*\*\* NEW YORK TIMES, SEPT 1988 \*\*\* FORBES, DEC 1988
- \*\*\* FORBES, DEC 1988

  \*\*\* NEW YORK OBSERVER, JAN. 1989

LUNCH, DINNER, PRIVATE PARTIES 134 EAST 26 STREET, TEL 689-0666

### An Off-Broadway Hit Since 1944!

Patsy's Italian Restaurant, Just steps off Broadway. Two blocks from Carnegie Hall. But miles from any dining experience you've ever encountered

Here, you'll find a culinary performance that includes authentic Neapolitan cuisine, brought to a pitch of perfection by three generations of master chefs.

You'll discover service so prompt and personal, you'll be convinced the butler did it.

And, you'll experience a level of such superlative satisfaction that you'll understand immediately why Patsy's has been getting encore after encore for nearly half a century.



4-Course Pre-Theatre Menu served from 5-7:00pm \$28.50

236 West 56th Street New York, NY 10019 (212) 247-3491

Reservations, please.
Major credit cards accepted.
Closed Mondays.
Private Party Facilities Available.

### BENEFACTORS

Mr. and Mrs. Roger T. Abelson Mr. M. Bernard Aidinoff Mrs. Lily Auchincloss Robert and Betsy Barbanell Mr. and Mrs. Robert A. Becker Mr. and Mrs. Norton Belknap Mr. and Mrs. Robert Carmel Mr. Ralph E. Chamberlain Ms. Shirley Ione Cowell Mrs. Cornelius Crane Mr. and Mrs. John T. Cumbler Mrs. Joanne T. Cummings Ms. Christine Furler lerry and Annette Gladstein Edythe and Mathew Gladstein Mr. and Mrs. Alexander M. Goren Mr. L. Jay Grossman, Jr. Mr. and Mrs. Sydney Gruson Dr. and Mrs. Mark Halpern Mr. James Harpel Mr. and Mrs. Stanley F. Hart Mr. and Mrs. Katsuhisa Hasegawa Lita Annenberg Hazen Charitable Trust Mr. and Mrs. Gilbert Heller Ioan and David Helpern Mr. Albert A. Holman, Ill

Mr. Peter T. Joseph Ralph Kaminsky and Hester Diamond Mr. and Mrs. Irving D. Karpas, Jr. Mrs. lane Kitselman Mr. and Mrs. Sidney Knafel Mr. and Mrs. William T. Knowles Mr. Immanuel Kohn Mrs. Lee Lamont Gloria and Jerry Landsberg Mr. and Mrs. Ronald Lauder Mrs. Alice Lawrence Mr. and Mrs. Jack S. Liebowitz Bella and Leonard Linden Harold and Dr. Laura Lustig Mr. Ross A. Lyle Susan and Edwin Malloy Mr. and Mrs. Edwin S. Marks Mrs. LuEsther T. Mertz Mr. and Mrs. Myron A. Minskoff Sandra and Lowell Mintz Henry and Lucy Moses Fund, Inc. Mr. and Mrs. Murray L. Nathan Mr. and Mrs. K.F. Netter Mr. and Mrs. Morris A. Orden Ms. Geraldine Parker Mr. and Mrs. Samuel Peabody Grace J. Pezrow Mr. Shepard P. Pollack Mr. John Reuter Mrs. Sofia M.T. Richards

(\$2,500 to \$4,999 The Gerald & May Ellen Ritter Memorial Fund Mr. and Mrs. Frederick P. Rose Mr. William Rosenwald Sharon Rosier Family Fund Ms Deborah H Ros Alene and Richard Roth Suki and Herman Sandler Mr. Ronald Shapiro Mr. Gil Shiva Mr. and Mrs. Irving J. Shulman Mr. and Mrs. Jerome A. Siegel Mr. and Mrs. Louis Smadbeck Mr. and Mrs. Herbert E. Solomon leff Soref Mrs. Jean Stein Mr. and Mrs. Roger L. Strong Mr. and Mrs. Norman Sturner Mrs. Louise M. Sunshine Mr. Henry Taub Mr. Willard B. Taylor David M. and Barbara S. Thomas Charles and Jacqueline Warren Mr. and Mrs. Lawrence A. Weinbach Sabina Weinberger Mr. and Mrs. Robert I. Weissmann Mr. and Mrs. Herman Widder

Peggy and Ed Williams

### PATRONS

Mr. Robert W. Jones

Mr. and Mrs. Earl E. Jackson, III

Mr. and Mrs. Stanley R. Jacobs

Mr and Mrs. Christian Aall Mrs. Mimi Abrons Mr Thomas H Ahrens Mr Ethan Allen Linda and Earle Altman Mr and Mrs Maurice Amon Mr. and Mrs. Stanley J. Arkin Mr. and Mrs. Robert Auerbach Mr and Mrs Sanford L Batkin Mr and Mrs. Frederick C. Benenson Mr and Mrs. Thomas H. Bennett Mr and Mrs. Howard Berkowitz Mr F Henry Berlin Mrs. George F. Berlinger Joshua M. Berman The Sanford C. Bernstein & Co. Foundation, Inc. Mr. Sidney J. Bernstein Mr. Sam Beyda Linda and Maurice Binkow Ellen and William Blair Mrs Adele Blank Mr. and Mrs. Norman Blankman Mr Kim D. Bleimann Mr. and Mrs. James A. Block Mr. and Mrs. Leonard Block Mr. H S. Bogan Miss Margaret C. Brake Mr. and Mrs. L. Bravmann Mr. Eugene Bronstein Mrs. William Brundige Mr. and Mrs. James F Capalino Mr. and Mrs. Giraud Chester Mr. Andrew Climn Simon and Eve Colin Foundation, Inc. Edmond and Yvette Cotty Mrs Burrill B Crohn Mr and Mrs. James W Crystal Ms. Catherine G. Currai Mr and Mrs Edward S. Davis The Leonard and Sophie Davis Foundation, Inc Mr. Robert I. Denison Ms. Rysia de Ravel Mr. and Mrs. Richard K. DeScherer Ms Rosalind Devon Mr and Mrs Charles Diker Ira Eisenstadt and Deirdre Howley Mrs. Elizabeth M. Endrom

Mr. and Mrs. Leroy Fadem Mr. and Mrs Robin L. Farkas Stephen W. Fillo Mr. and Mrs. Edward Fine Mrs. Vinette Boyce Finerman Mr. and Mrs. Arthur M. Fischer Mr and Mrs. Peter H. B. Frelinghuysen Mr. Howard Froman Mr. and Mrs. Robert Frost Ms. Dorothy S. Girard Mr. and Mrs. Kenneth J. Goldman Mr. and Mrs. Henry J. Goldschmidt Mrs. Helen Block Gordon Mr. and Mrs. Keith Gordon Mrs. Roland I. Grausman Danielle and Irving Grossman Gumpel-Lury Foundation Mr. and Mrs. Charles Gwathmey Mr Philip J Hahn Mr Jerry S. Handler Mr. and Mrs. George D. Harris Harteveldt-Gomprecht Foundation Mr. and Mrs. H. Dale Hemmerdinger Mr and Mrs Leonard I. Hess Mr. and Mrs. David A. Hirsch Marilyn Hori Mr. William R Huft Mrs. Gilbert W. Humphre Mr and Mrs. Elton Hyder, Jr. Mr. Melvin lacobs Mrs. Robert V. leck Mr and Mrs. Charles L. Jones, II Mr. and Mrs. Joseph Jurist Mr. and Mrs Charles A. Kalman Ms. Alice Kandell Mr. and Mrs. Leonard Kandell Alan Kanzer Mr. Burton R. Kassell Mr Henry E Kates Mr. and Mrs. Jerome Katz Mrs. Adler Katzander Professor Robert A Kavesh

Mr. and Mrs. Theodore Kesselman

Mr Raymond Klem

Dr. Maury P Leibovitz

Mr. and Mrs. Robert Klein

Mr. and Mrs. Daniel F. Kolb

loyce and Michael R Koplik

Mr. and Mrs. W. Loeber Landau

(\$1,500 to \$2,49 Lemberg Foundation, Inc. Mr. and Mrs. Robert H. Lenz Mrs Ruth E. Lese Mr and Mrs Bernard H Leser Mr. Stuart A. Lesser Mrs. Janice Levin Dr. Peter James Linden Mr and Mrs. Louis J. Lipton Mr Edmund G. Lospitalier Mrs. Harry R. Louis Professor Joseph Machlis Mrs Anna Ehzabeth MacNutt Barrou Mr and Mrs. Frederick J. Mali Mr and Mrs. Plato Malozemofi Mr. and Mrs. Bayless Manning Mr and Mrs Jerome A. Manning Mr. and Mrs. James S. Marcus Mr. and Mrs. Michael Margulies Mr. and Mrs. William J. Marks, Jr. Mr. John Marovskis Mr and Mrs, Paul Martinson Mr and Mrs. Leonard Marx, Ir. Dr. and Mrs. Alexander Melamid Mr. and Mrs. Bernard Mendik Mr and Mrs. William Michaelis, Jr. Mr Michael 5 Moncher Mr. Douglas A. Morsi Margaret and Richard Neimeth Mrs George J. Nelson Mr. and Mrs. Mitchell Nelson The Caroline H. Newhouse Foundation, Inc Mrs. Annalee G. Newma Mr. and Mrs Harold H. Oertell Mr and Mrs. Morris Offit Mr and Mrs. Charles W. Pachner Mr. and Mrs. Alan J. Pakula Dr and Mrs. David B. Pall Mr. and Mrs. Edward S. Pantzer Mr and Mrs Stephen M. Peck Mrs. George W. Perkins Ms. Antonia P Pew Mrs. Frederick Plaut Mr. and Mrs E.J. Ponzek Mr. I. A. Portner Ms. Janet W. Prindle

David and Sally Purvis

Elizabeth A Rapp

Mr and Mrs. Anthony E Evnin

### WORLD ACCLAIMED— N. Y.'s #1 Delicatessen/Restaurant

BY POPULAR DEMAND— now open 24 hours a day!

"The only place in N.Y. where you get Capuccino & Hot Pastrami at 4 A.M."

### THE THEW YORK DELICATESSEN

67 Steps East of Carnegie Hall 104 West 57th St. 541-8320 Catering For All Occasions - Credit Cards

CARNEGIE HALL
LINCOLN CENTER.
KENNEDY CENTER.
RADIO CITY MUSIC HALL
NOTICE DAME CATHEDRA

### NOTITE DAME CATHEDRAL VELL, YOU GOTTA START SOMEWHERE



### **IHE MARK ANDERSEN SHOW**

WITHMUSIC FROM GERSHWIN AND COLE PORTER
TO OPERA AND BROADWAY
THURSDAY THROUGH SATURDAY EVENINGS.
SHOWS AT 10:00 and 12:00
FOR RESERVATIONS CALL [212] 307-7174



7TH AVENUE AT 55TH STREET, NEW YORK CITY 10019



How to find those charming, refurbished apartments in elegant, prewar buildings on quiet, tree-lined New York City streets.

### CLASSIC

old world charms. NEW world comforts. 230 East 73rd St., N.Y., N.Y. 10021 212-794-3500

EXCLUSIVE SELLING AGENT CLASSIC MARKETING GROUP LTD



JTCRACKER SOLUTION: The answers to clues 29 (FADE), #6 (RABBIT), and #9 (MAX) led to the first name of our using Person; the answers to 12 (SKILLET), #5 (SLAM), and #6 (PROSPECT) led to the last. Together they suggest the ZLLAR (#1) worn by MARY MARTIN as PETER PAN in the television version of Barrie's play. Remembered by many for ELYING (#10), the telecast disappoints when viewed later. Neither the PERPETUAL YOUTH (#11) nor the various ARLINGS (#9) are able to fly without perfectly visible STRINGS ATTACHED.





Exclusively at I. Wasserman & Sons 352 Seventh Avenue New York, New York (212) 279-2763, 279-2392 By appointment only Luncheon, Dinner, Late Night Supper Pre-Theatre Dinner: \$37.50



21 West 52nd Street New York, NY 10019 (212) 582-7200

# Sign LAFTY

### OPEN SEVEN DAYS

monday through friday noon until midnight

saturday and sunday 6pm until midnight

68 west 58th street (just east of sixth avenue)

212-751-2323

#### ATRONS continued

and Mrs. Burton P. Resnick and Mrs. Richard J. Reynolds and Mrs. Steven Robert and Mrs. John Robinson. James I. Rochlis

and Mrs. Daniel Rose vard Rose and Mrs. Marshall Rose and Mrs. Rob M. Rosen es and Nancy Rosenfield Charles M. Rosenthal and Mrs. Richard Rosenthal Warren J. Rubin and Mrs. William M. Rudolf and Mrs. Marvin A. Sachs and Mrs. Shichiro Saito David K. Schafer I Ms. Elizabeth Lugar

and Mrs. Richard I. Schmeelk and Mrs. Stephen A. Schwarzman and Mrs. Neil Sedaka and Mrs. Steven Segal and Mrs. Stephen R. Seiter Kira Sergievsky ind Mrs. Spencer E. Sherman

Mr. Larry Shiller Mr. Arthur T Shorin Mr. and Mrs. Michael Shure Mr. and Mrs. Howard Silverman Mr. and Mrs. James B. Sitrick Mr. John H. Slade Mr. and Mrs. Stephen Sloan Katherine and Kenneth Snelson Mr. and Mrs. Bruce Sokoloff John R. Sollman Mr. and Mrs. Richard Solomon Mrs. Sidney L. Solomo Mr. and Mrs. Michael Sonnabend Mr. and Mrs. Paul Soros Dr. and Mrs. Sherman E. Spencer Mr. Jerry I. Speyer Mr. and Mrs. Kenneth M. Stark Mr. and Mrs. Raymond Steckel Mr. and Mrs. Michael A. Steinberg Kathryn and Robert Steinberg

Mr. and Mrs. Saul Steinberg Mrs. Martha Roby Stephens

Mr. and Mrs. H. Peter Stern

Mrs. Jane Stern Mr. and Mrs. T. R. Stewart

(\$1,500 to \$2,499)

Mr. and Mrs. Ronald Stillman Mr. and Mrs. Thomas Strauss Mr. and Mrs. Homas Strauss Mr. Frederick D. Sulcer Mr. David G. Sutlift Mr. and Mrs. David J. Tananbaum Mr. Michael Tarnopol Mr. and Mrs. Jeff Tarr Mr. and Mrs. Emanuel Terner Ms. Jeanne Thayer Mr. and Mrs. Wagner P. Thielens, Jr. Mr. Jonathan M. Tisch Mr. and Mrs. Peter V. Tishman Mr. and Mrs. Donald Tober Sue Erpf Van de Bovenkamp Mr. and Mrs. Roger B. Vernon Mr. I. Craig Weakley Mrs. Barbara N. Wien Mr. and Mrs. Byron R. Wien Mr. and Mrs. Fred Wilpon Mr. and Mrs. John Wolff Mr. and Mrs. David Workman

Dr. and Mrs. Clyde Wu

Mr. John Walter Zick

Mr. Arthur Zankel Mr. and Mrs. Bruce Zenkel

(\$750 to \$1,499)

# USTAINERS

nd Mrs. Ernest Abrahamson Mr and Mrs. Albert Golub Robert Abrams Mr and Mrs. Gardner Grant al J. Alberti Robert Allen Dr Ivan L Green Edythe and Martin Grodnick Angela J. Antico Mr and Mrs. John W Hanes iugene Becker Evv Bettelheim Bentley Mr Ira Haupt, II Ms. Virginia H. Havrilka nd Mrs. Morris E. Biederman nd Mrs. Albert Bildner nd Mrs. William D. Birch, Jr. Mr Jonathan M. Havt James H. Heineman Mr. and Mrs. Guenter Hensler Mr. and Mrs. Mortimer H. Hess ons Leshe Blau S. H. Bourne Ms Georgia Hiden Dorothy H. Hirshon nd Mrs. Raymond S. Brophy ora S. Brossard Dr Woodward Hoftmar Mr and Mrs. Joseph Hofheimer Mr. Fumiko Hosoda lifford Brown Byrne nd Mrs Thomas F. Campenni Mr. Francisco Indaço nd Mrs. Phillip Chaves 4ilton P Chernack Dr. Betty Iu Mr. John Alan James and Jill Cohen Mrs. Beverly Karp nd Mrs. Lewis G Cole Julie C. Connelly Natalie and Murray S Katz Mr and Mrs. Saul B. Katz Mr. and Mrs. Alan H. Kempner nd Mrs. Mortin A. Dale verina De Angelis us and Theodore Dimon Ms. Gail Kendall Mr. and Mrs. Samuel Kirschenbaum Dr. and Mrs. Henry Kissinger harles E. Dorkey, III eter Duchin Mrs. David Klou Steven and Eileen Koufakis lizabeth G Engel Ms. Julienne Krasnoff ent V. H. Faulkner, II Hortense Feldblum nd Mrs. L. Feldman Ms. Eleanor Volpe Krass Mr. and Mrs. Marvin Kristein Sylvia and Nothan Kutnick nd Mrs. Lawrence Felds Mr. Kenneth D. Lahn nd Mrs. Sampson R. Field nd Mrs. Bertram Fields Mr. and Mrs Joesph Leff Mrs Fernand Leval

Mrs. Sachiko Liebergesell Mr. and Mrs. Robert K. Lifton Steven Lindemann Mrs. Gladys Livingston Mr. and Mrs. Jerry Levin Mr. Lawrence W. Levine Mr. and Mrs. Gerald F. Lewis Mr Kenneth W. Rind Mrs. Karl Robbins

Jay S. Locker James A. MacDonald Foundation Mr. Wallace Magaziner Betty Ivey Martin Ms. Kathryn McDonald Mr. Arthur McManus Mr. Myron McPherson Dr. and Mrs. Ernest Menaldino Mr. and Mrs. Eugene Mercy, Jr. Mr. Robert Miller Mr. Howard P. Milstein Mr. Kenneth L. Miron Honorable and Mrs. MacNeil Honorable and Wis. MacNell Mitchell Mr. and Mrs. Richard P. Morse Mr. Brian Murphy Mr. and Mrs. Roy R. Neuberger Arthur H. Nethercot and Phyllis A. Warner Mr Harold Novikofi Mrs. Justin O'Brien Ms. Sophy R. Oestreich Ms. Denise Otis Robert and Carole Owens
Reverend and Mrs. Everett C Parker Mr. and Mrs. Irving Phillips Mr. and Mrs. Harold Prince Mr. and Mrs. Kurtis Reed Mr. Iro Resnick Peter and Eileen Rhulen Ms. Carolyn Rich

Mr. and Mrs. David Rockefeller Mr. Rudy Rosenberg Mr. and Mrs. Eugene S. Rosenfeld Mr. and Mrs. Felix Rospond Mr. and Mrs. Jon Rotenstreich Lynne and Robert Rubin Mrs. Amela Rubinstein Mr. and Mrs. Marvin J. Sandberg Mr. and Mrs. Jack Sauter Mr. Fumio Sawamura Mr. Darwin F. Schaub Mr. and Mrs. Janos Scholz Mr. and Mrs. Harvey Schulweis Mrs. Adelaide Segerman Mr. and Mrs. Norman Shuman Mr. and Mrs. Alan B. Slifka Mr. and Mrs. Donald B. Smilev Jody and Layton Smith R.A. Smith Mrs. Dario Soria

Mr. Rodney L. Stenlake Mr. and Mrs. Melville Strauss Ms. Pauline Tai Ms. Pauline Iai Mr. Ryo Takagi Mr. and Mrs. Harold Tanner Mr. and Mrs. Joel Tirschwell Mr. and Mrs. Leonard Ugelow Mr Robert E. Wagenfeld Mr and Mrs. Peter B. Walker Mr. John Warner Mr. and Mrs. Richard L. Wilson Ms. Enid S. Winslow Mrs. S. L. Wolf Mrs. Samuel H. Woolley Mr. Mark H. Yu

# UPPORTERS

ind Patricia Aitken letty Allen andv L. Allen onthony Anderson nd Mrs Sevm ir Askin, Ir ernand B Baer, Jr filton A Bass id Mrs Joshua A. Becker anne Benedict an Benny obert Berber uart Berger rank E. Berglas

, David and Andrew Abel

ettina Gabetti orraine Garfinkle nd Mrs. Herbert Gold

aniel L Bernstein nd Mrs. Jack S Blanton Ic L. Blase nd Mrs. Allan Blumstein n and Sallie Blumenthal ilanthropic Fund A Bobelis nd Mrs. Lincoln Boehm

Benno Bordiga Dr Mary Jane Boyo Mr and Mrs. Ronald E Brackett Mr. and Mrs. Lee S. Branders Mr and Mrs George Brownridge Ms Carol Buhl Mr and Mrs Jack D Burks Mrs. Henderson Carey Mr. Leonard Carnou Mr Angelo Carras Mr and Mrs John Chancellor Mr and Mrs Kevin Chang Richard Allen Chase, M D Mr. and Mrs. Henry Christense Mr and Mrs. Jeff Clyman Mr and Mrs. Irvin Cohen Mr. and Mrs. Alan D Cohn Mr. and Mrs. Sidney M. Cone, III. Mr and Mrs E Jerry Epstein Mrs Kenneth N Espenak Mr and Mrs James H. Evans Mr. Gerard Conn Ms Pauline Copen Martin and Dornt Cowan

Mr. Anthony M. Cuiffe Mr W R Dadukian

Mrs. C.A. De Landsberg Mr. and Mrs. Jerome Deutsch Diane B. Diamondstein and David M Garelik Mr and Mrs Jav Allan Diesing Miss. Phoebe Jane Droon Eleanor T. Doblin and Robert Unger Mr and Mrs. Strachan Donnelley Mr. and Mrs. James R. Duffy Ms. H. Joyce Duffy Mr. Royal H Durst Mr. and Mrs Gilbert E Dwyer Mrs Joan K Easton Mr Nicholas J. Eberhard Dr Colin S. Edwards Mr. and Mrs. Richard A. Eisner Ambassador and Mrs. Thomas Enders

Mr Harold Feld

Miss Mary K. Fleiger

Mrs Alan Fortunott Mr and Mrs G Leslie Fabian

(\$500 to \$749)

Dr. John E. Francis Mr. and Mrs. Robert Eribourg Mr and Mrs. John L. Furth Cabrellian Family Ms. Marianne Gerschel Mr. and Mrs. Harry S. Glaze Oscar S. and Marilyn C. Glasberg Mr and Mrs. William W Golub Mrs. Ann Gordon Mr. Bernard Green Mr and Mrs Carl W. Greene Mr Giacinto Grieco Mrs. Themis J. Hadges Mr Nedim Hamarat Mr and Mrs. Afvin Hampel Ms. Nancy F Hardy Mr Ronald G Harris Mr and Mrs Arthur R Hartzell, Jr Mr Edward B Hense Mrs. Evelyn Henking

### SUPPORTERS continued

Mr Ian Hobbyn Mr Howard M Holtzmann Ms. Carole F. Hoover Mr. Jerry Howett Dr. Judith Hoy Mr Myron V Hulse Mrs. Hame Hutton Mrs. Andrey H. Israel. Mr. Carl Jacobs, III. Mr and Mrs Elliott's Jatte Mr and Mrs. Frank G. Jennings Ms. Carolyn R. Johnson Mr and Mrs. Donald Jonas Mr and Mrs Philip Kadanott Rita Land Stanley Kaplan Foundation Miss Munel Katz Miss I lizabeth Anne Kelley Mr Ian Kennedy Mr and Mrs Ralph Kern Ms Pricilla S Knapp/Teich Mr Shigevuki Kobayashi Mr and Mrs. Louis Kronberg Mr and Mrs James D Kuhn Ms Livse B Lacher Mr George B Lacy Ms. Barbara Lavery Ms. Carlene R. Lawrence Mr and Mrs Gordon II Leavitt Ms Fredda F Lett Mrs Joan W Leidesd

Mr. Bevis Longstreth Mr Joseph P Mack Mr Stephen Charles Magos Mr and Mrs Morris Mark Mr Lawrence D. Marks Mr John S Marsh Betty Ivey Martin William B. Matteson Miss Lorene McClintock Mr and Mrs Thomas L McInerney Mr. Arthur McManns Ms. Evelyn Meyer Mr and Mrs. Horace Michelson Mr Samuel L Milbank Mr and Mrs. Alan B. Miller Bernard and Harriet Miller Mr and Mrs A Slade Mills Mr and Mrs Bruce Miltenberg Mr. Hiroko Mizuki Mr and Mrs Lugeno Montgomery Miss Shirley I Moore Saverio Morelli Mr Donald R Mullen Mrs. Irma Murray Mr and Mrs Melvin M. Nager Ms. Marilyn Nicolella Mrs. Lisan Kay Nimura Mr and Mrs. Edward Olesky Mr and Mrs William Oppenheim Mr and Mrs George G. Orme Orpheus Chamber Tours he Louise L. Ottinger Trust Robert and Carole Owens Carl K. Panero Dr. Dennis Passer

Ms. Evelyn A. Petschek

Ms. Luisa Porcella

Mr and Mrs Donaldson C. Pillsbury

Mr W Radgowski Mr and Mrs. Henry Hart Rice Ms. Dorothy J. Richards Mr Stephen J Riker Mr Robert Ripps Mr and Mrs Harold Ronson VIr Robert V Roosa Dr. and Mrs. Leon Root Mr and Mrs Damel Rose Philip Rosen Mr and Mrs Michael Roth Mr and Mrs. Albert Rubenstein Mr and Mrs. Raymond Rubinow Mr and Mrs. Le Roy Rubin Mr Harry W Rudel Ms. Binnie Sachs Mr. and Mrs. Jerome M. Sachs Mr. George P. Sape Mr and Mrs Arthur Sarnott Dr and Mrs Peter R Scagli Timothy and Yoshiko Schilt Mr and Mrs Mel Schnell Mr and Mrs. Stephen Schnitzer Mr and Mrs. Michael Schumaecker Mr and Mrs. Albert Schussler Ms. Andrea Schwab Mr and Mrs. William A. Schwartz Mr and Mrs William C Scott Dr and Mrs. Thomas P Sculco Mr John A. Sedlak L. Zachary Seymour Mr. and Mrs. Daniel Shapiro Mr David M Silverberg Mr and Mrs. Alvin Silver Dr and Mrs. V Smirnos Mr. Garrett K. Smith Dr and Mrs Peter Som Drs. Dorienne and George Sorter Dr and Mrs. William J. Spencer

Mr and Mrs Harold Steinberg Mrs. Marie Steiner Mrs. Evelyn N. Stietel, Ms. Maria M. Stivelman Mrs. Hiroko Sugawara Mr Michael A Sussell Mr. Richard Teiman Mrs Lorely E Temple Mr and Mrs Warren S Tenn Mr. Michael Tomasko, IX Ms. Helen'S Tucker Mr and Mrs C Robert fulls Mr and Mrs Roger Tuteur James H. Tuvin Mr and Mrs Gerald B Unger Mr. James Vaisman Ms. Valerie Vejvoda Mr. and Mrs. Howard Vogel Mrs Marsha von Muetfling Mr. James Wallace Mr Ceorge Warkow Mr and Mrs. Herman Weiss Ms Deanna Weskel Mrs Gilda Weissberger Mr Douglas J Wetmon Mr and Mrs Leonard A Wien The Willred Fund Miss Dorothy Williams In Memory of William Winoku Mr and Mrs William T Wolf Mr Hiroyasu Yani Mr Albert Young Mr Mark II Yo Mr and Mrs. Lawrence Zicklin Mr Roy J Zuckerberg

\$500 to \$

# Mr. Anthony Lombardo continued from page 66

Belda and Marcel Lindenbaum

Mr and Mrs Noel Leymo

Mrs Gladys R Livingston

Mr. Francis Lewidge

Mr Peter K. Loeb

# CORPORATE FUND

Richard A. Eisner & Co.

# PATRONS

AMR/American Airlines Foundation American Cyanamid Company American Home Products Corporation American Savings Bank Ametek Foundation Inc Amro Bank Ashland Oil Foundation, Inc. Atlantic Mutual Companies Backer Spielvogel Bates, Inc. Bayside Fuel Oil Depot Corp. Bowne & Co., Inc. BV Capital Markets, Inc. Capitol Industries The CIT Group, Inc. Chevron Services Company Corroon & Black Corporation Credit Commercial de France Croscill Inc. Daily News Foundation, Inc. Dentsu Incorporated (New York) Deutsche Bank Dow Chemical U.S.A The Dun & Bradstreet Corporation Foundation

Empire State Building First Manhattan Co. Fortunott The Friars Foundation I. B. Goodman Manufacturing Co. David I. Greene Foundation Inc. Grev Advertising Inc Holiday Corporation Hotel Parker Meridian J.M. Huber Corporation International Creative Management, Inc ItalCable USA C. Itoh & Co. (America) Inc Kenwood U.S.A. Corporation Kwasha Lipton Loehmann's, Inc LTCB Trust Company Mannesman Capital Corporation Marubeni America Corporation Mikimoto (America) Co. Ltd. Mitsubishi Metal America Corporation The New Yorker/Samuel I.

The Ogilvy Group Pall Corporation Paramount Communications Inc Prudential-Bache Securities Rapid Industrial Plastics Co. Inc Restaurant Associates Richloom, Inc. The Sanwa Bank Limited Paul Stuart Inc Sumitomo Corporation of America Syms Corporation Toray Industries (America), Inc Toyota Motor Sales, U.S.A., Inc. Triangle Foundation UST Westdeutsche Landesbank Girozentrall White & Case

The Nikko Securities Co.

International, Inc

Wein, Malkin & Bettex

Wildenstein & Co., Inc

Anonymous

# SUSTAINERS

Alexander's Allantic Bank of New York Banca Nazionale del Lavoro Bank of Sevul Bank of Tokyo, Limited Bergdorf Goodman Cranston Print Works Dai-Jehi Seimei Fund Management Inc. Ensign Bank Elias and Bertha Fife Foundation Inc.

Handy & Harman Foundation Holbern Agency Corporation IATSE Local One Independence Savings Bank Kawasaki Sieed America Inc. Lord, Geller, Federico, Einstein, Inc Joel E. Mason Company Mutual Benefit Life in memory of John Weinken

Frank B. Hall & Co. of New York, Inc.

Newhouse Foundation

\$999 and unde

\$1,000 to \$2,4

New York Commodities Corporation Nissho Iwai American Corporation Norinchukin Bank Orion Capital Corporation The Playboy Foundation Toyota Motor Corporate Services North America Inc. Tyoc Laboratories Inc. Winterthur Reinsurance Woolworth Corporation

The Robert I. Wishnick Foundation

# OUR STAGE S SET FOR AN EVENING OF NTERTAINMENT



A dining experience as autifully prepared and presented as fine theater. Halcyon offers contemporary American cuisine and international specialities in an atmosphere of relaxed elegance.

Before and After Theater Dining



IERE GREAT ENTERTAINMENT BEGINS AND ENDS.

Located at RIHGA ROYAL HOTEL WEST 54TH ST. NEW YORK, NY 10019 (212)468-8888



Enjoy a renowned symphony of fine Italian dining . . . just across 57th Street.



One of New York's favorite Northern Italian Restaurants awaits you...right across from Carnegie Hall. Fontana di Trevi is a 3-star restaurant that's perfect to build your entire evening around.

Begin at Fontana with drinks and an elegantly served, moderately priced dinner... and later, stop back for cappuccino and homemade dessert.

Fontana di Trevi...a perfect compliment to your evening. Full kitchen open till 11:30. Coffee and desserts till Midnight.



151 W. 57th Street Across from Carnegie Hall 247-5683





# PRIVATE PARTIES BARBETTA

offers the original dining room, woodpaneled library and drawing rooms of the 1874 townhouse in which it is ensconsed. 321 West 46 St. 246-9171

# The jazziest supper in town.

Pretheater Le Snack—from 5–8 pm. Posttheater Le Plat du Soir—from 8:00–11:30 pm. All to the strains of jazz piano.

# IN MONTDARNAME

at Le Parker Meridien New York 118 W. 57th St., Motor Entrance W. 50th St.



#### Elegant setting for excellent Italian cuisine

Open Monday - Saturday Dinner 5:00 until 10:00 p.m. Late Supper - Served until 1:00 a.m. Piano bar nightly 10p.m. till 2 a.m. 225 E. Säth Street Res: 751-5488



Superb French Cuisine at Reasonable Prices

COMPLETE DINNERS 5 PM to 11 ]
Also A LA CARTE
Lunch \* Costoile \* Dinner

Lunch \* Coctails \* Dinner 846 SEVENTH AVE., N.Y.C. (Between 54th & 55th Sts.) RES: 586-8096

UNSURPASSED AMERICAN CUISIN



145 WEST 55TH ST 582-9589



DINNER 5 30 - 12 30 WEEKENDS UNTIL 1 SUNDAY 6 00 - 11 30

BRUNCH SUNDAY 11:00 - 3:00

\$28 PRIX FIXE DINNER MENU NIGHTLY 5-30 - 6-30 SUNDAY 6-00 - 6-30 ALSO AVAILABLE AFTER 11-00

200 WEST 70TH STREET 873-7411

# LE DIARRITZ

325 WEST 57 STREET TEL.: 212 757-2390

COMPLETE DINNER \$22.50 Appetizer to dessert Best value in N.Y.C.

Dinner served Monday thru Saturday Starting at 5 PM

Two blocks from Carnegie Hall

# **ACILITIES & SERVICES**

OFFICE (247-7800) Hours: 11:00 AM — 6:00 PM, Mondayday: 12:00 Noon — 6:00 PM, Sunday & Legal holidays. Note: the Office is not open on Sundays and legal holidays when there is reformance in the Hall. Box Office hours are extended to a tour past curtain time on evenings when there is a performance.

iCRIPTION OFFICE (247-7800) Hours: 11:00 AM — 6:00 PM, lay-Saurday, 12:00 Noon—6:00 PM. Sunday and legal holiday, the Subscription office is not open on Sundays and legal ays when there is no performance in the Hall. Address: 881 dn Ave. (7th Boor), New York, NY 10019.

DENT SENIOR RUSH POLICY: \$5 youchers, available on the f performances for Carnegie Hall sponsored events, are sold in bby between 6:00 and 6:30 PM for evening performances and nd 1:30 PM for matinees, subject to availability. Vouchers for Recital Hall events, priced at \$5 are sold one hour before the mance at the Recital Hall Box Office, subject to availability.

IC TOURS are available September through July on Tuesdays hursdays, at 11:30 AM, 2:00 PM and 3:00 PM. Tickets, \$6 for \$55 for senior citizens and students, and \$3 for children, are ble in the lobby between 11:00 AM and 3:00 PM for tours the day. For information call 247-7800. For information on a new and Tea' package, call 903-9790.

CARNEGIE Cafe Carnegie is located on the main floor to the CARNELIE Care Larliege is located by the main five to me the Parquet. Pastries, liquors, and soft beverages are served and during each concert. The Cafe also provides an elegant 5 for receptions held in conjunction with concerts at Carnegie file renovation of Cafe Carnegie is currently being completed ill provide our patrons with greater service

ESHMENT BARS are located on the 2nd Tier, Dress Circle and

ATOR SERVICE to the Lower Lobby (rest rooms), Parquet, er, Second Tier, and Dress Circle, is available in the main lobby, uses lead from the Dress Circle to the Balcony (one flight up). e to Weill Recital Hall is available in the fover of 154 W. 57th St.

(ING will be permitted only in the east stairwell of the Main he Cafe Carnegie, and the Blue Room of Weill Recital Hall.

IC TELEPHONES are located in the main lobby, and in the Recital Hall lobby

& FOUND ARTICLES should be reported or turned in at the Manager's Office at the 56th Street entrance. Or telephone

ROOMS for men and women are located in the Lower Lobby. Tier, and Dress Circle levels. The Lower Lobby rest rooms can hed by stairs or elevator. The expanded rest room facilities will ilable by early December, 1990. Please accept our apologies for convenience

ONS IN WHEELCHAIRS must make arrangements through suse Manager's Office, 903-9605. Handicapped patrons may a Lower Level restrooms, which can be reached by the East w. Weill Recital Hall wheelchair access is at 154 W. S7th St

ING IMPAIRED PATRONS may obtain earphones free of , with the deposit of a major credit card, at the coat check room west side of the lobby.

4A.N.A.GEMENT IS NOT RESPONSIBLE for personal ap-rother property of patrons. A checkroom, located in the lobby, lable to patrons. Patrons are advised to take coats and wraps em whenever they leave their seats.

ORS who expect to be called during performances may give at locations to an usher, who will advise the House Manager.

HOTOGRAPHING or sound recording of any performance possession of any device for such photographing or sound ng inside this theater, without the written permission of the ament, is prohibited by law. Offenders may be ejected and or damages and other lawful remedies.

**TENTAL INFORMATION** call or write to: Gilda Barlas erger, Booking Manager, Carnegie Hall, 881 Seventh Avenue, ork, NY 10019; telephone 903-9710.

EGIE HALL ARCHIVES A resource for historical informa-out Carnegie Hall. Gino Francesconi, Archivist, 903-9629.

OTICE: The exits indicated by a red light and the sign nearest eat you occupy are the shortest routes to the street. In the event or other emergency, please do not run. Walk to that exit.

# MARIE-MICHELLE

French cuisine that will delight your eyes as much as your palate.

Lunch - Dinner - Late Supper Open 7 days Free Parking

57 West 56th Street, NYC (I block from Carnegie Hall) (212) 315-2444

'A SYMPHONY OF GOOD FOOD, VALUE AND SURROUNDINGS ZAGAT - 1990 Survey

Pre-Theater \$23 prix fixe

Full Menu Until Midnight EIGHTH AVENUE & 56TH ST • 212-397-9595



# THAI CUISINE PRE-THEATER SPECIAL\*

**FULL DINNER** 4 pm 6 30 pm, \$7 95

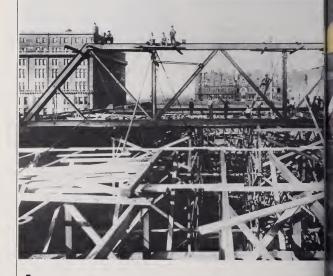
888 Eighth Ave (corner 52nd St) (212) 977-3002

225 Columbus Ave (Blw 70th & 71st) (212) 787 3002

OPEN 7 DAYS, FROM NOON MIDNIGHT \*Mon.-Fri. except holidays.



# **ANATOMY LESSON**



t's natural to think of Carnegie Hall as the center of the musical world these days, but it took Andrew Carnegie's vision to plunk down a new concert hall at the corner of 57th Street and Seventh Avenue a century ago—after all, Benjamin Harrison was president, the Civil War had been over only 25 years, and the Dakota apartment building got that name because it was so far uptown—72nd Street and Central Park West—that it may as well have been in Dakota. That's the Osborne on the upper

left of the photo, and Central Park in distance.

What's behind the famous neo-Ital Renaissance facade of Carnegie Ha Wooden beams, steel girders, scaffoldirivets—not exactly what you would the of as part of the glamorous world music-making. But Carnegie's solid-st structure—like the construction of a go piece of music—leaves plenty of room the grace notes, the trills and ornamentions that are as essential as they adecorative.

# ocal color. A kimono the color of a cherry ssom in spring. Another the hue of azing sunrise. And the time to notice. azing sunnse. And the time to notice. Time. It is aky reason you chose ted to get to Japan. With United's aralleled schedule to the Far East, you arrange your schedule as you wish. lenjoy the pleasures of the best in rnational travel along the way. Come fly the friendly skies.

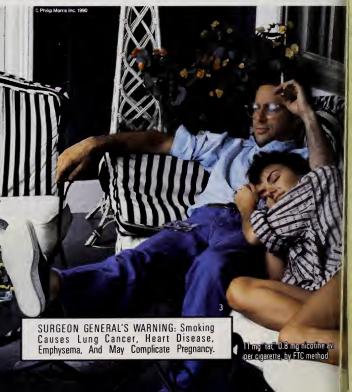
ara - Hong Rong - Seogl - Tater - Sydney - Mer Guant - Behing - Shanghai - Augkland - Singapore - Manila - Bangror

# For people who like to smoke...





# **BENSON & HEDGE**





# THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director Curtis Hall Sixty-Seventh Season 1990-1991 Friday 19 October 1990 at 8:00pm

# The Edith L. Prostkoff Memorial Concert Series

# FIRST STUDENT RECITAL

Sonata for Viola and Piano (1990) In two movements Jennifer Higdon (1962- )

Sonata for Viola and Piano, Op. 147 Moderato Allegretto Adagio Dmitri Shostakovich (1906-1975)

Michael Strauss, viola Anthony Hewitt, piano

# INTERMISSION

Sonata for Viola and Piano (1989-90) Prelude Cavatina Troy Peters (1969- )

Sonata for Viola and Piano (1919) Impetuoso Vivace Adagio

Scherzo

Rebecca Clarke (1886-1979)

Michael Strauss, viola Anthony Hewitt, piano

Graduation recital: Michael Strauss

Hours of physical application and mental concentration produce the results you hear at these recitals. The Institute is proud to present this highly specialized, gifted group of young performers. We hope you bring to our concerts - along with your love for music - an awareness of the audience's sensibilities. It's unfair to expect a very young child to sit quietly through a concert, and it's grossly unfair to impose such a child on a music-loving audience. Please do not bring very young children to our concerts.

The Edith L. Prostkoff Memorial Concert Series is generously supported by Mr. Robert Prostkoff in loving memory of his wife.

Michael Strauss, a student of Karen Tuttle, graduated in May of 1990
Anthony Hewitt: Student of Leon Fleisher & Claude Frank
Troy Peters: Student of Ned Rorem

The viola is a philosopher, sad, helpful, always ready to come to the aid of others, but reluctant to call attention to himself.

Albert Lavigna

The preferred time to peruse your programs, study them, krinkle them, fold or otherwise mutilate them is <u>before</u> the music begins or after it ends - not during.

The use of cameras and recorders in the Hall must be authorized. Our building is unique, irreplaceable, and burnable: no smoking! The Steinway is the official piano of The Curtis Institute of Music.

# PROGRAM INFORMATION IS AVAILABLE AT ANY TIME FROM 893-5261

Electronic gadgets add much to the quality of life. But a chorus of beeps, tocsins, and paging alerts adds nothing to Bach, Beethoven, and Brahms. We urge you to defeat your devices before the music begins.

# THE FRIENDS OF CURTIS

The Friends of Curtis have an important role in helping to advance the careers of the Institute's students. Membership brochures detailing this can be obtained at the Main Reception Desk or by calling the Friends' Membership Office: (215)893-5279.

Dr. Vladimir Sokoloff, Director of Concert Programs



# THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director Curtis Hall Sixty-Seventh Season 1990-1991 Monday 22 October 1990 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

SECOND STUDENT RECITAL

Duo Sonata in A major, Op. Posth. 162
Allegro moderato
Scherzo: presto
Andantino
Allegro vivace

Franz Schubert (1797-1828)

Capriccio-Valse, Op. 7

Henri Wieniawski (1835-1880)

Tzigane

Maurice Ravel (1875-1937)

Elissa Lee Koljonen, violin Robert Koenig, piano

# INTERMISSION

Quartet No. 14 in C-sharp minor, Op. 131
Adagio ma non troppo e molto espressivo
Allegro molto vivace
Allegro moderato
Andante ma non troppo e molto cantabile
Presto
Adagio quasi un poco andante
Allegro

Ludwig van Beethoven (1770-1827)

Ellen-Maria Justen, violin Lisa-Beth Lambert, violin Stephen Creswell, viola Thomas Kraines, cello

Artistic considerations, students' schedules, and printers' deadlines are occasionally at crosspurposes: our programs may sometimes differ from the announcements in our comprehensive schedules.

The Edith L. Prostkoff Memorial Concert Series is generously supported by Mr. Robert Prostkoff in loving memory of his wife.

Ellen-Maria Justen: Graduating student of Szymon Goldberg
Lisa-Beth Lambert: Student of Jaime Laredo & Yumi Ninomiya Scott
Stephen Creswell: Graduating student of Michael Tree
Thomas Kraines: Student of Orlando Cole
Elissa Lee Koljonen: Student of Aaron Rosand
Robet Koenig: Graduating student of Dr. Vladimir Sokoloff

Felix Galimir prepared the Beethoven

Music, when soft voices die, vibrates in the memory . . .

Percy Shelle

Electronic gadgets add much to the quality of life. But a chorus of beeps, tocsins, and paging alerts adds nothing to Bach, Beethoven, and Brahms. We urge you to defeat your devices before the music begins.

The use of cameras and recorders in the Hall must be authorized. Our building is unique, irreplaceable, and burnable: no smoking! The Steinway is the official piano of The Curtis Institute of Music.

PROGRAM INFORMATION IS AVAILABLE AT ANY TIME FROM 893-5261

The preferred time to peruse your programs, study them, krinkle them, fold or otherwise mutilate them is <u>before</u> the music begins or after it ends - not during.

# THE FRIENDS OF CURTIS

The Friends of Curtis have an important role in helping to advance the careers of the Institute's students. Membership brochures detailing this can be obtained at the Main Reception Desk or by calling the Friends' Membership Office: (215)893-5279.

Dr. Vladimir Sokoloff, Director of Concert Programs



#### CURTIS INSTITUTE OF MUSIC THE

Gary Graffman, Director Curtis Hall Sixty-Seventh Season 1990-1991 Wednesday 24 October 1990 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

# THIRD STUDENT RECITAL

Toccata and Fugue in D minor, S. 565

Johann Sebastian Bach (1685 - 1750)

Prelude and Fugue in G minor, Op. 7/3

Marcel Dupre (1886 - 1971)

Jarod Beyers, organ

Fantasia for Flute and Organ (1989)

Jarod Beyers (b. 1971)

Elizabeth Ostling, flute Jarod Beyers, organ

Sonata for Violin and Piano in A major, Op. 13 Allegro molto Andante Allegro vivo

Allegro quasi presto

Allegro molto

Gabriel Faure (1845 - 1924)

Steven Copes, violin Rieko Aizawa, piano

# INTERMISSION

Sonata for Cello and Piano in F major, Op. 99 Allegro vivace Adagio affetuoso Allegro passionato

Johannes Brahms (1833 - 1897)

Thomas Kraines, cello Eileen Buck, piano

Artistic considerations, students' schedules, and printers' deadlines are occasionally at crosspurposes: our programs may sometimes differ from the announcements in our comprehensive schedules.

The Edith L. Prostkoff Memorial Concert Series is generously supported by Mr. Robert Prostkoff in loving memory of his wife.

Jarod Beyers: Student of John Weaver
Elizabeth Ostling: Student of Julius Baker & Jeffrey Khaner
Steven Copes: Student of Aaron Rosand
Rieko Aizawa: Student of Mieczyslaw Horszowski & Seymour Lipkin
Thomas Kraines: Student of Orlando Cole
Eileen Buck: Student of Dr. Vladimir Sokoloff

Music quickens time, she quickens us to the finest enjoyment of time.

- Thomas Mann

Electronic gadgets add much to the quality of life. But a chorus of beeps, tocsins, and paging alerts adds nothing to Bach, Beethoven, and Brahms. We urge you to defeat your devices before the music begins.

The use of cameras and recorders in the Hall must be authorized. Our building is unique, irreplaceable, and burnable: no smoking! The Steinway is the official piano of The Curtis Institute of Music.

PROGRAM INFORMATION IS AVAILABLE AT ANY TIME FROM 893-5261

The preferred time to peruse your programs, study them, krinkle them, fold or otherwise mutilate them is <u>before</u> the music begins or after it ends - not during.

# THE FRIENDS OF CURTIS

The Friends of Curtis have an important role in helping to advance the careers of the Institute's students. Membership brochures detailing this can be obtained at the Main Reception Desk or by calling the Friends' Membership Office: (215)893-5279.

Dr. Vladimir Sokoloff, Director of Concert Programs



#### CURTIS INSTITUTE OF MUSIC THE

Gary Graffman, Director Curtis Hall Sixty-Seventh Season 1990-1991 Friday 26 October 1990 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

FOURTH STUDENT RECITAL

GRADUATION RECITAL: TANIA LEE

Sonata in E-flat major, K 282 (1775) Wolfgang Amadeus Mozart Adagio

(1756 - 1791)

Menuetto I - Menuetto II Allegro

Introduzione Allegro vivace Aria Scherzo e Intermezzo Finale

Sonata No. 1 in F-sharp minor, Op. 11 (1832) Robert Schumann (1810 - 1856)

Tania Lee, piano

# INTERMISSION

Barcarolle in F-sharp major, Op. 60 (1846)

Frederick Chopin (1810 - 1849)Claude Debussy (1862 - 1918)

Estampes (1903) Pagodes La soiree dans Grenade Jardins sous la pluie

Mephisto Waltz No. 1 (1863) Episode: The Dance in the Inn from Lenau's Faust

Franz Liszt (1811 - 1886)

Tania Lee, piano

Artistic considerations, students' schedules, and printers' deadlines are occasionally at crosspurposes: our programs may sometimes differ from the announcements in our comprehensive schedules.

The Edith L. Prostkoff Memorial Concert Series is generously supported by Mr. Robert Prostkoff in loving memory of his wife.

Tania Lee: Graduating student of Gary Graffman

Electronic gadgets add much to the quality of life. But a chorus of beeps, tocsins, and paging alerts adds nothing to Bach, Beethoven, and Brahms. We urge you to defeat your devices before the music begins.

The use of cameras and recorders in the Hall must be authorized. Our building is unique, irreplaceable, and burnable: no smoking! The Steinway is the official piano of The Curtis Institute of Music.

PROGRAM INFORMATION IS AVAILABLE AT ANY TIME FROM 893-5261

Music quickens time, she quickens us to the finest enjoyment of time.

- Thomas Mann

The preferred time to peruse your programs, study them, krinkle them, fold or otherwise mutilate them is <u>before</u> the music begins or after it ends - not during.

# THE FRIENDS OF CURTIS

The Friends of Curtis have an important role in helping to advance the careers of the Institute's students. Membership brochures detailing this can be obtained at the Main Reception Desk or by calling the Friends' Membership Office: (215)893-5279.

Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



Gary Graffman, Director Curtis Hall Sixty-Seventh Season 1990-1991 Monday 29 October 1990 at 8:00pm

# The Edith L. Prostkoff Memorial Concert Series

# FIFTH STUDENT RECITAL

Preludium in E major

Johann Sebastian Bach (1685-1750)

Sonata No. 1 in G major, Op. 78
Vivace ma non troppo
Adagio
Allegro molto moderato

Johannes Brahms (1833-1897)

La Campanella

Niccolo Paganini (1782-1840)

Benjamin Schmid, violin Melissa Lin, piano

Concerto No. 1 in G minor, Op. 25
Molto allegro con fuoco
Andante
Presto

Felix Mendelssohn (1809-1847)

Lucille Chung, piano Peter Miyamoto, 2nd piano

Artistic considerations, students' schedules, and printers' deadlines are occasionally at crosspurposes: our programs may sometimes differ from the announcements in our comprehensive schedules.

The Edith L. Prostkoff Memorial Concert Series is generously supported by Mr. Robert Prostkoff in loving memory of his wife.

Benjamin Schmid: Student of Aaron Rosand Melissa Lin: Student of Dr. Vladimir Sokoloff Lucille Chung: Student of Seymour Lipkin Peter Miyamoto: Student of Leon Fleisher & Claude Frank

Electronic gadgets add much to the quality of life. But a chorus of beeps, tocsins, and paging alerts adds nothing to Bach, Beethoven, and Brahms. We urge you to defeat your devices before the music begins.

The use of cameras and recorders in the Hall must be authorized. Our building is unique, irreplaceable, and burnable: no smoking! The Steinway is the official piano of The Curtis Institute of Music.

PROGRAM INFORMATION IS AVAILABLE AT ANY TIME FROM 893-5261

The preferred time to peruse your programs, study them, krinkle them, fold or otherwise mutilate them is <u>before</u> the music begins or after it ends - not during.

# THE FRIENDS OF CURTIS

The Friends of Curtis have an important role in helping to advance the careers of the Institute's students. Membership brochures detailing this can be obtained at the Main Reception Desk or by calling the Friends' Membership Office: (215)893-5279.

Dr. Vladimir Sokoloff, Director of Concert Programs



# THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director Curtis Hall Sixty-Seventh Season 1990-1991 Wednesday 31 October 1990 at 8:00pm

# The Edith L. Prostkoff Memorial Concert Series

SIXTH STUDENT RECITAL
Chamber Orchestra
directed by
FORD LALLERSTEDT

Brandenburg Concerto No. 1 in F major, S. 1046 (Allegro) - Adagio - Allegro Menuet I - Trio I - Menuet II Polonaise - Menuet III - Trio II Menuet Johann Sebastian Bach (1685-1750)

Jennifer Orchard, violin Jonathan Fischer, oboe

Hor ch'el e la Terra

Claudio Monteverdi (1567-1643)

Heather Dials, Soprano Zheng Cao, Mezzo-Soprano Ruby Philogene, Soprano Sanky Kim, Tenor Jeryl Metzler, Baritone Derrick Lawrence, Baritone

# INTERMISSION

Concerto Grosso in D major, Op. 6 No. 5 (Larghetto e Staccato) - Allegro Presto - Largo Allegro - Menuet: Un poco larghetto G.F. Handel (1685-1759)

Yumi Hwang, violin Ellen-Maria Justen, violin Thomas Kraines, cello

Symphony No. 14 in A major Allegro molto Andante Menuetto and Trio: Allegro Finale: Allegro

Franz Joseph Haydn (1732-1809)

# ORCHESTRA

# VIOLINS

Jennifer Orchard Ellen-Maria Justen Juliette Kang Jennifer Gilbert Lisa-Beth Lambert Brian Krinke

Yumi Hwang Benjamin Schmid Steven Copes Judy Yen-Jiun Lin Kyu-Young Kim

# VIOLAS

Anna Marie Ahn Caroline Coade Alexandra Moellmann Daniel Panner

# CELLOS

Thomas Kraines Julie Regan

# DOUBLEBASSES

Glenn Gordon Daniel McDougall

# OBOES

Jonathan Fischer Peter Smith Gustav Highstein

# BASSOON

Daniel Matsukawa

# HORNS

Sandra Swanson Tracy Clark Heather Johnson Karen Mendocha

The Institute's students offer stimulating musical occasions of professional quality, and our audience can add to that quality by remembering that the starting time for our recitals is 8:00pm. We would appreciate your leaving home early enough so that you arrive at Curtis Hall before 8:00pm. If delays are unavoidable please understand we cannot seat latecomers during a performance or between movements of a work.

The preferred time to peruse your programs, study them, krinkle them, fold or otherwise mutilate them is <u>before</u> the music begins or after it ends - not during.



# THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director Curtis Hall Sixty-Seventh Season 1990-1991 Friday 2 November 1990 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

SEVENTH STUDENT RECITAL

Quartet in D major, Op. 20, No. 4 (1772)
Allegro di molto
Un poco adagio, e affetuoso
Menuetto alla Zingarese
Presto e scherzando

Franz Joseph Haydn (1732-1809)

Ellen-Maria Justen, violin Steven Creswell, viola

Lisa-Beth Lambert, violin Thomas Kraines, cello

Sonata for Violin and Piano
No. 2 in D major, Op. 94
Moderato
Presto
Andante
Allegro con brio

Sergei Prokofiev (1891-1953)

Choong-Jin Chang, violin Reiko Uchida, piano

INTERMISSION

Sonata for Violin and Piano
No. 1 in D major, Op. 12/1
Allegro con brio
Tema con variazioni
Rondo: Allegro

Ludwig van Beethoven (1770-1827)

Carmen Fantasy, Op. 25

Pablo de Sarasate (1844-1908)

Alexander Kerr, violin Melissa Lin, piano

Artistic considerations, students' schedules, and printers' deadlines are occasionally at crosspurposes: our programs may sometimes differ from the announcements in our comprehensive schedules.

The Edith L. Prostkoff Memorial Concert Series is generously supported by Mr. Robert Prostkoff in loving memory of his wife.

Ellen-Maria Justen: Graduating student of Szymon Goldberg
Lisa-Beth Lambert: Student of Jaime Laredo & Yumi Ninomiya Scott
Steven Cresswell: Graduating student of Michael Tree
Thomas Kraines: Student of Orlando Cole
Choong-Jin Chang: Student of Jascha Brodsky
Reiko Uchida: Student of Claude Frank
Alexander Kerr: Graduating student of Aaron Rosand
Melissa Lin: Graduating student of Dr. Vladimir Sokoloff

# Felix Galimir prepared the Haydn

Electronic gadgets add much to the quality of life. But a chorus of beeps, tocsins, and paging alerts adds nothing to Bach, Beethoven, and Brahms. We urge you to defeat your devices before the music begins. The use of cameras and recorders in the Hall must be authorized. Our building is unique, irreplaceable, and burnable: no smoking! The Steinway is the official piano of The Curtis Institute of Music.

# PROGRAM INFORMATION IS AVAILABLE AT ANY TIME FROM 893-5261

The preferred time to peruse your programs, study them, krinkle them, fold or otherwise mutilate them is <u>before</u> the music begins or after it ends - not during.

# THE FRIENDS OF CURTIS

The Friends of Curtis have an important role in helping to advance the careers of the Institute's students. Membership brochures detailing this can be obtained at the Main Reception Desk or by calling the Friends' Membership Office: (215)893-5279.



#### CURTIS INSTITUTE OF MUSIC THE

Gary Graffman, Director Curtis Hall Sixty-Seventh Season 1990-1991 Monday 5 November 1990 at 8:00pm

# The Edith L. Prostkoff Memorial Concert Series

# EIGHTH STUDENT RECITAL

Five Farewells

Shailen Tuli (b. 1968)

Jennifer Gilbert, violin Wendy Warner, cello

Sonatine for Harp, Op. 30 Allegrement Calme et expressif Fievreusement

Marcel Tournier (1879 - 1951)

Katerina Englichova, harp

## INTERMISSION

Sonata in G minor for Cello and Piano Proloque Serenade Finale

Claude Debussy (1862 - 1918)

Sacher Variation for Solo Cello

Witold Lutoslawski (b. 1913)

Quartet for the End of Time Praise to the Eternity of Jesus Olivier Messiaen (b. 1908)

Dance of the Elves, Op. 39 Presto

David Popper (1843 - 1913)

Derek Barnes, cello Melissa Lin, piano

Hours of physical application and mental concentration produce the results you hear at these recitals. The Institute is proud to present this highly specialized, gifted group of young performers. We hope you bring to our concerts - along with your love for music - an awareness of the audience's sensibilities. It's unfair to expect a very young child to sit quietly through a concert, and it's grossly unfair to impose such a child on a music-loving audience. Please do not bring very young children to our concerts.

The Edith L. Prostkoff Memorial Concert Series is generously supported by Mr. Robert Prostkoff in loving memory of his wife.

Electronic gadgets add much to the quality of life. But a chorus of beeps, tocsins, and paging alerts adds nothing to Bach, Beethoven, and Brahms. We urge you to defeat your devices before the music begins.

Jennifer Gilbert: Student of Jaime Laredo & Yumi Ninomiya Scott
Wendy Warner: Student of Mstislav Rostropovich
Shailen Tuli: Student of Ned Rorem
Katerina Englichova: Student of Marilyn Costello
Derek Barnes: Graduating Student of David Soyer
Melissa Lin: Graduating Student of Dr. Vladimir Sokoloff

The use of cameras and recorders in the Hall must be authorized. Our building is unique, irreplaceable, and burnable: no smoking!
The Steinway is the official piano of The Curtis Institute of Music.

PROGRAM INFORMATION IS AVAILABLE AT ANY TIME FROM 893-5261

The preferred time to peruse your programs, study them, krinkle them, fold or otherwise mutilate them is <u>before</u> the music begins or after it ends - not during.

# THE FRIENDS OF CURTIS

The Friends of Curtis have an important role in helping to advance the careers of the Institute's students. Membership brochures detailing this can be obtained at the Main Reception Desk or by calling the Friends' Membership Office: (215)893-5279.

Dr. Vladimir Sokoloff, Director of Concert Programs



#### THE CURTIS INSTITUTE 0 F MUSIC

Gary Graffman, Director Curtis Hall Sixty-Seventh Season 1990-1991 Wednesday 7 November 1990 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

NINTH STUDENT RECITAL

Prelude and Fugue in B minor, S. 544 Johann Sebastian Bach

(1685 - 1750)

Trois Danses Joies Deuils Luttes

Jehan Alain (1911 - 1940)

Matthew Charles Glandorf, organ

Capriccio for Solo Tuba (1980)

Krzysztof Penderecki (b. 1933)

Edwin Diefes, tuba

Sonata No. 4 for Piano and Cello in C major, Op. 102, No. 1 Andante - Allegro vivace Adagio - Allegro vivace

Ludwig van Beethoven (1770 - 1827)

Christi Muse, piano Juyoung Lee, cello

Artistic considerations, students' schedules, and printers' deadlines are occasionally at crosspurposes: our programs may sometimes differ from the announcements in our comprehensive schedules.

The Edith L. Prostkoff Memorial Concert Series is generously supported by Mr. Robert Prostkoff in loving memory of his wife.

Matthew Charles Glandorf: Student of John Weaver Edwin Diefes: Student of Paul Krzywicki Christi Muse: Student of Dr. Vladimir Sokoloff Juyoung Lee: Student of Orlando Cole

Electronic gadgets add much to the quality of life. But a chorus of beeps, tocsins, and paging alerts adds nothing to Bach, Beethoven, and Brahms. We urge you to defeat your devices before the music begins.

The use of cameras and recorders in the Hall must be authorized. Our building is unique, irreplaceable, and burnable: no smoking! The Steinway is the official piano of The Curtis Institute of Music.

PROGRAM INFORMATION IS AVAILABLE AT ANY TIME FROM 893-5261

The preferred time to peruse your programs, study them, krinkle them, fold or otherwise mutilate them is <u>before</u> the music begins or after it ends - not during.

# THE FRIENDS OF CURTIS

The Friends of Curtis have an important role in helping to advance the careers of the Institute's students. Membership brochures detailing this can be obtained at the Main Reception Desk or by calling the Friends' Membership Office: (215)893-5279.

Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



Gary Graffman, Director
Curtis Hall Sixty-Seventh Season 1990-1991
Friday 9 November 1990 at 8:00pm

# The Edith L. Prostkoff Memorial Concert Series

# TENTH STUDENT RECITAL

Sonata for Violin and Cello Allegro Tres vif Lent Vif, avec entrain Maurice Ravel (1875-1937)

Judith Ingolfsson, violin Mirjam Ingolfsson, cello

Suite No. 5 for Cello Alone in C minor, S. 1011
1 Prelude 2 Sarabande 3 Gique

J. S. Bach (1685-1750)

A Russian Piece for Solo Cello

Dance of the Elves, Op. 39

Rodion Shchedrin (b. 1932) L. van Beethoven (1770-1827)

Sonata for Piano and Cello in A major, Op. 69
1st movement: Allegro ma non tanto

David Popper (1843-1913)

Derek Barnes, cello Benjamin Loeb, piano

# INTERMISSION

Quintet for Piano and Strings in E flat major, Op. 44 Allegro brillante In modo d'una marcia, un poco largamente Scherzo: molto vivace Allegro ma non troppo Robert Schumann (1810-1856)

Stephanie Kurtzman, violin Kyu-Young Kim, violin Si-Fei Cheng, viola Wendy Warner, cello Eileen Buck, piano

Hours of physical application and mental concentration produce the results you hear at these recitals. The Institute is proud to present this highly specialized, gifted group of young performers. We hope you bring to our concerts - along with your love for music - an awareness of the audience's sensibilities. It's unfair to expect a very young child to sit quietly through a concert, and it's grossly unfair to impose such a child on a music-loving audience. Please do not bring very young children to our concerts.

The Edith L. Prostkoff Memorial Concert Series is generously supported by Mr. Robert Prostkoff in loving memory of his wife.

Judith Ingolfsson: Student of Jascha Brodsky
Mirjam Ingolfsson: Student of Orlando Cole
Derek Barnes: Graduating student of David Soyer
Benjamin Loeb: Student of Dr. Vladimir Sokoloff
Stephanie Kurtzman: Student of Arnold Steinhardt & Yumi Ninomiya Scott
Kyu-Young Kim: Student of Jaime Laredo & Yumi Ninomiya Scott
Si-Fei Cheng: Student of Karen Tuttle
Wendy Warner: Student of Mstislav Rostropovich
Eileen Buck: Graduating student of Dr. Vladimir Sokoloff

Felix Galimir prepared the Schumann

Electronic gadgets add much to the quality of life. But a chorus of beeps, tocsins, and paging alerts adds nothing to Bach, Beethoven, and Brahms. We urge you to defeat your devices before the music begins.

The use of cameras and recorders in the Hall must be authorized. Our building is unique, irreplaceable, and burnable: no smoking! The Steinway is the official piano of The Curtis Institute of Music.

PROGRAM INFORMATION IS AVAILABLE AT ANY TIME FROM 893-5261

The preferred time to peruse your programs, study them, krinkle them, fold or otherwise mutilate them is <u>before</u> the music begins or after it ends - not during.

# THE FRIENDS OF CURTIS

The Friends of Curtis have an important role in helping to advance the careers of the Institute's students. Membership brochures detailing this can be obtained at the Main Reception Desk or by calling the Friends' Membership Office: (215)893-5279.

Dr. Vladimir Sokoloff, Director of Concert Programs



Saturday, November 10, 1990 8:00 PM
The Curtis Institute of Music

# PROGRAM

Sanjo Fantasy for 2 Oboes and English Horn

Gee-Bum Kim

I. Heterophony

II. Mobile III. Toccata

> Gus Highstein, oboe, english horn Jonathan Fischer, oboe

"Toiles d'araignée" - Trio for flute, piano, and cello Eliane Aberdam (spider web)

Kelly McDermott, flute Rodolfo Fischer, piano

Kristin Ostling, cello

Joyce Songs

David Crumb

Barbara Ann Martin, soprano Rosalind Erwin, clarinet Lisamarie Grothe, flute Kristin Ostling, cello

-INTERMISSION-

Psalm 23

Ofer Ben-Amots

Yehudit Vollmond, soprano Chris DeSanto, clarinet Robert Birman, percussion

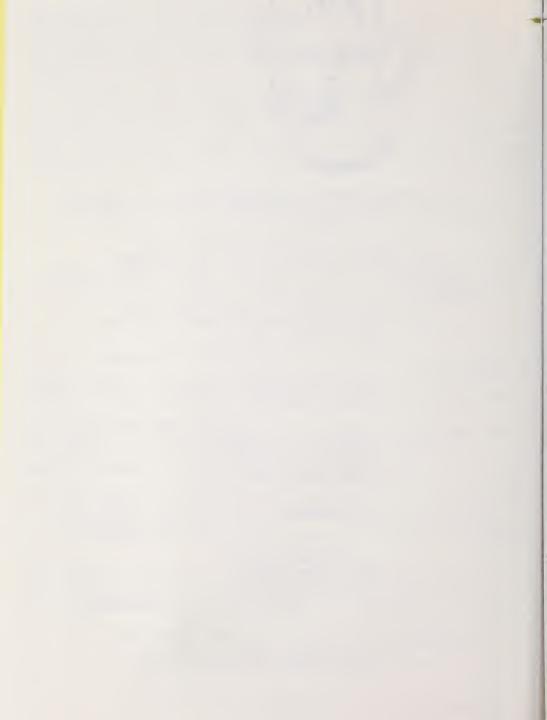
Sonata for Viola and Piano

Jennifer Higdon

I. Calmly

II. Declamatory

Michael Strauss, viola Anthony Hewitt, piano



Sanjo Fantasy Gee-Bum Kim

Since I have learned various oboe techniques in class, I have been eagerly looking forward to trying those techniques in an oboe piece. Sanjo\* Fantasy is composed of three movements of distinctly differing character: The first movement is composed in a heterophonic texture. Expressive melody evokes Korean traditional melody of "piri sanjo". In comparison to the first movement, the second movement is very dynamic. Double trills, trills, tremolos, scales, and ostinatos enliven the music. The third movement is virtuosic in nature. I am interested in using the special vibrations, double trills, multiphonics, overblowing tones, and different fingering tones that I discovered in class. The tempo of each succeeding movement is faster than the previous movement. This is characteristic of sanjo music as well. In this respect, sanjo music differs from other Korean music.

\*Sanjo: The "sanjo", an improvisational piece for solo instrument with "changgo", drum accompaniment, was developed in the southern part of Korea. It was derived from improvisational and rhythmic patterns of "sinawi" (Shaman ritual music) and developed into a kind of improvisation. It consists of three basic sections: "chinyang" (slow), "chungmori" (moderate), and "chajinmori" (fast) with a gradual transition beginning with the slow chinyang. The musical title of the sanjo depends on the performing instrument: sanjo for "piri" is therefore called "piri sanjo". About six or seven different instrumental sanjos are known: kayagum, komungo, piri, tungsu, daegum, haegum. For its melodic content, the sanjo borrows certain patterns from the dramatic song called the "pansori".

Joyce Songs

David Crumb

Text: Selections from the collection of poems Chamber Music by James Joyce.

Song I: Gentle lady, do not sing
Sad songs about the end of love;...

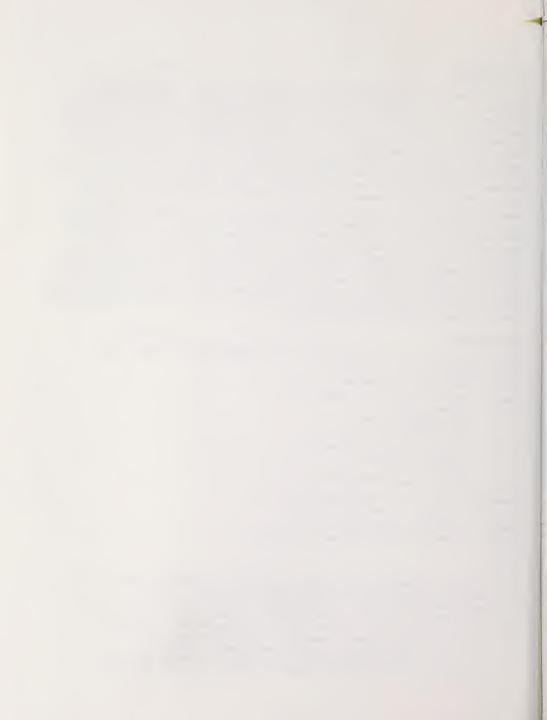
Song II: My dove, my beautiful one,
Arise, arise!
The night-dew lies
Upon my lips and eyes.

The odorous winds are weaving A music of sighs:
Arise, arise,
My dove, my beautiful one!...

Song III: Winds of May, that dance on the sea, Dancing a ring-around in glee...

Song IV: From dewy dreams, my soul, arise, From love's deep slumber and from death,...

Barbara Ann Martin, soprano, made her New York Philharmonic debut as soloist in George Crumb's <u>Ancient Voices of Children</u>, and has performed with the Berlin Philharmonic, Montreal Symphony, Vienna Philharmonic, St. Paul Chamber Orchestra, Metropolitan Opera, Chicago Opera Center, Minnesota Opera, Speculum Musicae, Parnassus, and the New Music Consort, among many others. She has recorded for CRI, Musical Heritage, Pantheon, and Grenadilla Records. A graduate of the Juilliard School, Ms. Martin is currently on the faculty of the Conservatory of Music, Brooklyn College of the City of New York.



Ofer Ben-Amots

# Psalm 23

Psalm 23 for soprano and percussion was commissioned by the Israeli singer Yehudit Vollmond and was premiered in May, 1990 at the Curtis Institute. In a later version, a clarinet is added to the vocalise to shape balance and to create new harmonic structure.

# Psalm 23 (Hebrew)

Miz-mor Le-david A-do-noy Ro-ee Lo E-che-ssar:

Bi-n'-ot De-she Yar-bi-tze-ni Al Mey Me-nu-chot Ye-na-ha-le-ni:

Naf-shi Ye-sho-vev Yan-che-ni Be-ma-a-g'-ley Tze-dek Le-ma-an She-mo:

Gam Ki E-lech Be-gey Tzal-ma-vet Lo Ee-ra Ra Ki A-ta Ee-ma-di Shiv-te-cha-U-mish-an-te-cha Hem-mah Ye-na-cha-mu-ni:

Ta-a-roch Le-fa-nay Shul-chan Ne-ged Tzore-ray Di-sahn-ta Ba-she-men Ro-shi Ko-ssi Re-va-yah:

Ach Tov Va-che-ssed Yir-de-fu-ni Kol Ye-mey Cha-yay Ve-Shav-ti Be-veyt A-do-nay Le-o-rech Ya-mim:

# (English translation)

- A psalm of David
   The Lord is my shepherd, I shall not want:
- In pastures of tender grass he causeth me to lie down: beside still water he leadeth me.
- 3. My soul he refresheth; he guideth me in the tracks of righteousness for the sake of his name.
- 4. Yea, though I walk through the valley of the shadow of death, I will not fear evil; for Thou art with me: Thy rod and Thy staff - they indeed comfort me.
- 5. Thou preparest before me a table in the presence of my assailants; Thou annointest with oil my head: my cup overfloweth.
- 6. Surely, only goodness and kindness shall follow me all the days of my life: and I shall dwell in the house of the Lord forever.

# Sonata for Viola and Piano

Jennifer Higdon

The <u>Sonata for Viola and Piano</u> is a conventional work in that its harmonies come out of the tonal tradition. This work was written with the traditions of other viola sonatas in mind (Hindemith, Clarke) and was undoubtedly influenced by some of the flute music that I have played (Prokofiev Sonata & Copland Duo).

Michael Strauss, viola, is the first prize winner of the 1990 Minnesota Orchestra Competition.





# THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director
Curtis Hall Sixty-Seventh Season 1990-1991
Monday 12 November 1990 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

# ELEVENTH STUDENT RECITAL

Quartet for Piano and Strings in G minor, K. 478 1 Allegro 2 Andante 3 Rondeau Wolfgang Amadeus Mozart (1756-1791)

Lisamarie Vana, violin Jennifer Stahl, viola Juyoung Lee, cello Eileen Buck, piano

Suite in G major for Cello Solo, Op. 131c 1 Prelude 2 Adagio 3 Fugue Max Reger (1873-1916)

Sun Won Ryang, cello

Elegie for Cello and Piano

Gabriel Faure (1845-1924) Claude Debussy (1862-1918)

Sonata in D minor for Cello and Piano
1 Prologue (lent) 2 Serenade 3 Finale (anime)

Thomas Kraines, cello Amy Gates, piano

# INTERMISSION

Piano Concerto in A minor, Op. 16 Allegro molto moderato Adagio Allegro moderato e molto marcato Edvard Grieg (1843-1907)

Angela Au, piano Hiroko Sasaki, second piano

Artistic considerations, students' schedules, and printers' deadlines are occasionally at crosspurposes: our programs may sometimes differ from the announcements in our comprehensive schedules.

The Edith L. Prostkoff Memorial Concert Series is generously supported by Mr. Robert Prostkoff in loving memory of his wife.

Lisamarie Vana: Student of Jaime Laredo & Yumi Ninomiya Scott
Jennifer Stahl: Student of Karen Tuttle
Juyoung Lee: Student of Orlando Cole
Eileen Buck: Graduating student of Dr. Vladimir Sokoloff
Sun Won Ryang: Student of David Soyer
Thomas Kraines: Student of Orlando Cole
Amy Gates: Student of Dr. Vladimir Sokoloff
Angela Au: Student of Eleanor Sokoloff & Gary Graffman
Hiroko Sasaki: Student of Eleanor Sokoloff

Felix Galimir prepared the Mozart

Electronic gadgets add much to the quality of life. But a chorus of beeps, tocsins, and paging alerts adds nothing to Bach, Beethoven, and Brahms. We urge you to defeat your devices before the music begins.

The use of cameras and recorders in the Hall must be authorized. Our building is unique, irreplaceable, and burnable: no smoking! The Steinway is the official piano of The Curtis Institute of Music.

PROGRAM INFORMATION IS AVAILABLE AT ANY TIME FROM 893-5261

The Student Council of Curtis invites you to join its Thanksgiving Canned Food Drive. Cans and non-perishable foods may be left in the bins in the Common Room between November 12 and November 20. Cash donations may also be left at the front desk.

Thank you!

The preferred time to peruse your programs, study them, krinkle them, fold or otherwise mutilate them is <u>before</u> the music begins or after it ends - not during.

Dr. Vladimir Sokoloff, Director of Concert Programs



Gary Graffman, Director Curtis Hall Sixty-Seventh Season 1990-1991 Wednesday 14 November 1990 at 8:00pm

# The Edith L. Prostkoff Memorial Concert Series

## TWELFTH STUDENT RECITAL

Suite No. 1 in G major for Cello Alone Johann Sebastian Bach 1 Prelude 2 Allemande 3 Courante (1685-1750) 4 Sarabande 5 Menuet I 6 Menuet II 7 Gigue

Don-Michael A. Hill, doublebass

Quartet in C major, K. 465
Adagio - Allegro
Andante cantabile
Menuetto (allegretto)
Molto allegro

Wolfgang Amadeus Mozart (1756-1791)

Maureen Nelson, violin Ming Young, violin Hui Liu, viola Juyoung Lee, cello

#### INTERMISSION

Sonata for Piano and Violin No. 3 in D minor, Op. 108 Allegro Adagio Un poco presto e con sentimento Presto agitato Johannes Brahms (1833-1897)

Judith Franziska Ingolfsson, violin Kevin Murphy, piano

Sonata No. 2 in A minor for Violin Alone 1 Grave 2 Fuga 3 Andante 4 Allegro

Bach

La capricieuse, Op. 17
Molto moderato
Carmen Fantasy, Op. 25
(arranged by Efrem Zimbalist)

Edward Elgar (1857-1934) Pablo de Sarasate (1843-1908)

Eugene Watanabe, violin Amy Gates, piano The Institute's students offer stimulating musical occasions of professional quality, and our audience can add to that quality by remembering that the starting time for our recitals is 8:00pm. We would appreciate your leaving home early enough so that you arrive at Curtis Hall before 8:00pm. If delays are unavoidable please understand we cannot seat latecomers during a performance or between movements of a work.

Artistic considerations, students' schedules, and printers' deadlines are occasionally at crosspurposes: our programs may sometimes differ from the announcements in our comprehensive schedules.

The Edith L. Prostkoff Memorial Concert Series is generously supported by Mr. Robert Prostkoff in loving memory of his wife.

Don-Michael A. Hill: Student of Roger Scott
Maureen Nelson: Student of Yumi Ninomiya Scott
Ming Young: Student of Jascha Brodsky & Jaime Laredo
Hui Liu: Student of Karen Tuttle
Juyoung Lee: Student of Orlando Cole
Judith Franziska Ingolfsson: Student of Jascha Brodsky
Kevin Murphy: Student of Dr. Vladimir Sokoloff
Eugene Watanabe: Student of Jascha Brodsky & Arnold Steinhardt
Amy Gates: Student of Dr. Vladimir Sokoloff

Karen Tuttle prepared the quartet

The use of cameras and recorders in the Hall must be authorized. Our building is unique, irreplaceable, and burnable: no smoking! The Steinway is the official piano of The Curtis Institute of Music.

PROGRAM INFORMATION IS AVAILABLE AT ANY TIME FROM 893-5261

The preferred time to peruse your programs, study them, krinkle them, fold or otherwise mutilate them is <u>before</u> the music begins or after it ends - not during.

The Student Council of Curtis invites you to join its Thanksgiving Canned Food Drive. Cans and non-perishable foods may be left in the bins in the Common Room between November 12 and November 20. Cash donations may also be left at the front desk.

Thank you!

# THE FRIENDS OF CURTIS

The Friends of Curtis have an important role in helping to advance the careers of the Institute's students. Membership brochures detailing this can be obtained at the Main Reception Desk or by calling the Friends' Membership Office: (215)893-5279.

Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



Gary Graffman, Director Curtis Hall Sixty-Seventh Season 1990-1991 Friday 16 November 1990 at 8:00pm

# The Edith L. Prostkoff Memorial Concert Series

#### THIRTEENTH STUDENT RECITAL

Pageant (1931)

From the Gothic Symphony
Andante sostenuto
From Symphonie VI, Op. 59 (1931)
Finale

Leo Sowerby (1895-1968) Charles Marie Widor (1844-1937) Louis Vierne (1870-1937)

D. Alan Morrison, organ

Fantasiestucke, Op. 12
1 Des Abends 2 Aufschwung 3 Warum?
4 Grillen 5 In der Nacht 6 Fabel
7 Traumes-Wirren 8 Ende vom Lied

Robert Schumann (1810-1856)

Etude de sonante No. 2 (1952) sonorite

Francois Morel (b. 1927)

Lucille Chung, piano

#### INTERMISSION

Preludium in E major (arranged by Fritz Kreisler) Scherzo-Tarantelle, Op. 16

Polonaise de concert, Op. 4

Johann Sebastian Bach (1685-1750) Henryk Wieniawski (1835-1880) Wieniawski

Elissa Lee Koljonen, violin Robert Koenig, piano

Contrasts for Piano, Violin, and Clarinet (1938)

Verbunkos (Recruiting Dance)

Piheno (Relaxation)

Sebes (Fast Dance)

Bela Bartok
(1881-1945)

Reiko Uchida, piano Steven Copes, violin Richard Hawley, clarinet The Institute's students offer stimulating musical occasions of professional quality, and our audience can add to that quality by remembering that the starting time for our recitals is 8:00pm. We would appreciate your leaving home early enough so that you arrive at Curtis Hall before 8:00pm. If delays are unavoidable please understand we cannot seat latecomers during a performance or between movements of a work.

Artistic considerations, students' schedules, and printers' deadlines are occasionally at crosspurposes: our programs may sometimes differ from the announcements in our comprehensive schedules.

The Edith L. Prostkoff Memorial Concert Series is generously supported by Mr. Robert Prostkoff in loving memory of his wife.

D. Alan Morrison: Graduating student of John Weaver
Lucille Chung: Student of Seymour Lipkin
Elissa Lee Koljonen: Student of Aaron Rosand
Robert Koenig: Graduating student of Dr. Vladimir Sokoloff
Reiko Uchida: Student of Claude Frank
Steven Copes: Student of Aaron Rosand
Richard Hawley: Student of Donald Montanaro

Felix Galimir prepared the Bartok

Electronic gadgets add much to the quality of life. But a chorus of beeps, tocsins, and paging alerts adds nothing to Bach, Beethoven, and Brahms. We urge you to defeat your devices before the music begins. The use of cameras and recorders in the Hall must be authorized. Our building is unique, irreplaceable, and burnable: no smoking! The Steinway is the official piano of The Curtis Institute of Music.

PROGRAM INFORMATION IS AVAILABLE AT ANY TIME FROM 893-5261

The preferred time to peruse your programs, study them, krinkle them, fold or otherwise mutilate them is <u>before</u> the music begins or after it ends - not during.

The Student Council of Curtis invites you to join its Thanksgiving Canned Food Drive. Cans and non-perishable foods may be left in the bins in the Common Room between November 12 and November 20. Cash donations may also be left at the front desk.

Thank you!

# THE FRIENDS OF CURTIS

The Friends of Curtis have an important role in helping to advance the careers of the Institute's students. Membership brochures detailing this can be obtained at the Main Reception Desk or by calling the Friends' Membership Office: (215)893-5279.

Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division





David Zinman Conductor



Jeffrey Khaner Flute



Academy of Music November 18, 1990 8:00 p.m.





The Curtis Institute of Music was founded in 1924 by Mary Louise Curtis Bok to train exceptionally gifted young musicians for performing careers on the highest professional level. It provides full-tuition scholarships for all its students, attracting the finest young musicians from the entire world. Currently 164 students from the the United States and 18 foreign countries study with the school's celebrated 76-member faculty, which includes performing artists of the highest distinction.

Curtis counts among its alumni such artists as Rose Bampton, Samuel Barber, Leonard Bernstein, Judith Blegen, Marc Blitzstein, Jorge Bolet, Lukas Foss, Boris Goldovsky, Richard Goode, Gary Graffman, Lynn Harrell, Eugene Istomin, Young Uck Kim, Jaime Laredo, Gian Carlo Menotti, Anna Moffo, Vincent Persichetti, George Rochberg, Ned Rorem, Leonard Rose, Peter Serkin and Benita Valente. Many graduates have won top awards at international competitions, including the Metropolitan Opera Auditions, the Leventritt, Van Cliburn and Queen Elisabeth Awards, as well

as prestigious honors such as Gugggenheim fellowships and the Pulitzer Prize.

Alumni instrumentalists can be found in virtually every major orchestra in North Ameri with almost half of The Philadelphia Orchestra comprised of Curtis graduates. The presence of Curtis-trained players is striking among the "Big Five" American symphony orchestras, where Curtis alumni occupy over 30% of the principal desks. In fact, The Curtis Institute ha produced, proportionately, the largest body of distinguished performing musicians of any conservatory in the world.

# Would you like to hear more free performances by Curtis Students?

Please join us any Monday, Wednesday and Friday evening during the school year wher Curtis students perform a varied selection of sol and chamber music. These free recitals begin a 8 p.m. in Curtis Hall and do not require tickets. For a recorded message of current program information, call 215-893-5261.

# William Moennig & Son, Ltd

DEALERS IN RARE VIOLINS, VIOLAS, CELLOS, & BOWS



2039 LOCUST STREET PHILADELPHIA, PA. 19103 TEL. (215) 567-4198/4175 800-523-4051



# The Symphony Orchestra of The Curtis Institute of Music

David Zinman, Conductor Jeffrey Khaner, Flute



Samuel Barber Essay No. 1 for Orchestra, (1910-1981) Ob. 12

Carl Nielsen Concerto for Flute and Orchestra (1865-1931) Allegro moderato Allegretto

#### Intermission

Hector Berlioz Symphonie fantastique, Op. 14 (1803-1869) Dreams - Passions

A Ball Country Scene March to the Scaffold Dream of a Witches' Sabbath



This concert is sponsored in part by grants from the E. Nakamichi Foundation and the Stockton Rush Bartol Foundation



The Curtis Institute of Music Gary Graffman Director

#### David Zinman

David Zinman is currently Music Director of the Baltimore Symphony, a position he has held since 1985. Under his leadership, that ensemble has rapidly risen to the first ranks of American orchestras and has greatly expanded its touring, recording and broadcasting activities. Mr. Zinman's tenure has been distinguished by his programming of an extraordinarily broad repertoire, his strong commitment to the performance of contemporary music, and his introduction of historically informed performance practice. Mr. Zinman's extensive discography includes more than 40 albums, for which he has earned two Grammy and two Grand Prix du Disque awards. as well as the Edison Prize. Since his American conducting debut with The Philadelphia Orchestra in 1967, Mr. Zinman has led many of the world's leading orchestras and has served as Music Director of the Rochester Philharmonic, the Rotterdam Philharmonic and the Netherlands Chamber Orchestra. He has conducted all the major North American ensembles and frequently records with major European orchestras such as Amsterdam's

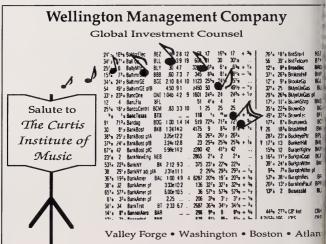
Concertgebouw, the Royal Philharmonic and Israel Philharmonic.

ward

Mr. Zinman, a graduate of Oberlin Consentory and a protége of Pierre Monteux, was selected by Time magazine in 1982 as one of five young American conductors destined for greatness.

#### Jeffrey Khaner

Jeffrey Khaner joined The Philadelphia Orchestra this season as principal flute after eig seasons in the corresponding post with the Cleveland Orchestra. A member of the Curtis faculty since 1985, Mr. Khaner is also head off Flute Department at The Cleveland Institute flusic. A native of Montreal, he was a student Jeanne Baxtresser at McGill University. He la continued his studies with Julius Baker at The Juilliard School, where he graduated with honors in 1980. Before joining the Cleveland Orchestra, Mr. Khaner was principal flute of th Atlantic Symphony in Halifax, Canada, the M Mozart Festival in New York and co-principal of the Pittsburgh Symphony.



#### o am Notes Loward Kornblum

ra: Essay No. 1

Fuel Barber was born in March of 1910 in s bester, Pennsylvania, His musical talent a obvious early. Louise Homer, the ished Metropolitan Opera contralto, aunt (her husband, Sidney, was a wellsong writer in the early part of the century). Barber was accepted as a student in e rtis Institute's first class. He studied ition with Rosario Scalero, piano with Vengerova, and, eventually, conducting tz Reiner. As he matured, he developed a baritone voice. (In 1935 RCA issued a of Barber's Dover Beach with the composer one soloist with The Curtis String t.) Barber began composing seriously at of eighteen, and when he was twenty-three loroaching graduation from Curtis, his a School for Scandal was performed by iladelphia Orchestra. Fing the years 1935 and 1937 Barber won the Fellowship and the American Prix de The English writer Robert Angles says of music that it is "notable for its memorable of sustained lyricism. Few 20th-century or ers can match his melodic gift, its flow and by degree of expressiveness. When, as in music, this is combined with a keen sense al design and a logical development of

years when he died in 1931. He is Denmark's greatest composer. American music lovers were scarcely aware of him until the 1950s when a series of European Nielsen recordings was released. In America, Eugene Ormandy and Leonard Bernstein championed his music, performing and recording a number of his major works. (The first American recording of the Nielsen Flute Concerto was made by two Curtis Institute alumni, the late Mr. Bernstein and the flutis Julius Baker.)

Nielsen was friendly with the members of a Danish woodwind group, and for them he wrote his Woodwind Quintet. The composer was convinced that psychological states and personal characteristics of performers could be depicted in music. (One of his symphonies is sub-titled The Four Temperaments.) The Quintet was a success and Nielsen decided to write a concerto for each of the five instruments. When he died he had finished only the ones for the clarinet and the flute.

The Flute Concerto is dedicated to Holger Gilbert Jespersen, who gave the first performance in Paris on October 26, 1926. Jespersen was a man of refined taste, and much of the music reflects that quality. Nielsen wrote, "the flute cannot belie its true nature. It is at home in Arcadia and prefers pastoral moods. A composer must therefore fit in with its gentle nature if he doesn't want to be branded as a barbarian." The English composer, Robert Simpson, has written of the Flute Concerto: "As so often in Nielsen's extended works, the music is conceived in the form of a 'search' for the right key, which is finally achieved after many subtle strategems. The joke here is that the flute (intelligence and fastidious sensibility personified) has to endure the mortification of being 'pipped' in the search by the coarse and stupid trombone. who stumbles upon the secret as if by accident. All, however, ends happily, as though the composer were saying 'the truth belongs to us all.'"

# a: Concerto for Flute and Orchestra

to content, the results are of unique

Chestra, Angles writes that they are

ang conclusion." Arturo Toscanini

ymphony on November 5, 1938.

ion." Of the composer's three Essays

ally titled for they bear a clear resemblance

utset and then developed to a logical and

ted the premiere of the First Essay with the

all rary essay — a germinal thought is projected

Nielsen, an exact contemporary of belius, was eighteen years old when Wagner derivery-one when Liszt died; twenty-eight 'chaikovsky died; and thirty-two when a's died. Five years younger than Gustavalt'; Nielsen had outlived Mahler by twenty

#### Berlioz: Symphonie fantastique, Op. 14

This shocker from 1830 had an effect on its first audience (December 3, 1830 at the Conservatoire de Musique de Paris) quite different from what listeners of today hear. Our ears have been attuned to hear the generations of music after Berlioz: we've heard Chopin, Schumann, Liszt, Wagner, Brahms, Tchaikovsky — to say nothing of the music of the last hundred years. What seemed audacious, even outrageous, to audiences in Berlioz's time, seems somewhat tame to us. Berlioz started work on the symphony in 1827, the year Beethoven died; Schubert was still alive; Chopin and Schumann were 17 years old; Liszt was 16; Wagner, 14.

Berlioz has told us (he was an extraordinary prose writer) that the piece was directly related to his fiery passion for an Irish actress, Harriet Smithson. After a tumultuous and often strange relationship he finally married the lady in 1833, a union which lasted for twenty-one turbulent, mostly unhappy years. When Harriet died in 1854, Berlioz wrote to Liszt: "We have not been able to live together or to separate for twelve years." And to his and Harriet's son he wrote: "You will never know what we have suffered from one another, your mother and 1." (G. B. Shaw wrote—

unfortunately, for our composer, in another tir that "There are two tragedies in life. One is noget your heart's desire. The other is to get it.")

Berlioz wrote an extensive program for the symphony. Prime among his thoughts was when called a "fixed idea" (what analysts might can be serve compulsion). At the beginning of the program he tells us to imagine "a young musicity of high-strung temperament and fiery imagina has been so distracted by unrequited love that has poisoned himself with opium. The dose, being too feeble to kill him, transports him into deep sleep, broken by strange nightmares. As sensations, emotions and memories pass throughts and ideas. His loved one herself beccamelody which recurs as an idée fixe, and which he hears constantly."

Although such things as "The March to Il Scaffold" and "The Dream of a Witches' Salt may not have the effect on us today that they call the salt is not difficult to imagine what these so (Berlioz's use of the orchestra was entirely now the time) provoked in those days — they were sounds conceived by the most original musical mind of the nineteenth century.



# The Symphony Orchestra of The Curtis Institute of Music

HINS xong-Jin Chang en Copes n de Pasquale berly Fisher nifer Gilbert ni Hwang th Ingolfsson n Maria Iusten ette Kang xander Kerr ın A Kim -Young Kim sa Koljonen via Konopka

in Krinke i-Pin Kuo e Kurtzman phanie Kurtzman -Beth Lambert

/ Yen-Jiun Lin i MacQueen o Naito areen Nelson

nifer Orchard Ohi Resnick\* iree Ruhstrat

ijamin Schmid ımarie Vana ı Wang ene Watanabe

ako Yoshida ng Young

DLAS na Marie Ahn ei Cheng oline Coade phen Creswell n-Yun Huang n Largess

iana Mead exandra Moellmann niel Panner nifer Stahl

phen Werczynski

CELLOS

Derek Barnes Natasha Farney Mirjam Ingolfsson Thomas Kraines Ju Young Lee Nina Lee Soo Hyun Lee Iulie Regan Sun-Won Ryang Sophie Shao Pitnarry Shin Wendy Warner

DOUBLE BASSES

Reid Anderson Matthew Frischman Glenn Gordon Erik Gronfor Don-Michael Hill Steven Larson Daniel McDougall

**FLUTES** 

Nadine Hur Nieli Newman Elizabeth Ostling Christina Smith

OBOES

Ionathan Fischer Gustav Highstein Kathy Ann Lord Peter Smith

CLARINETS

Victoria Bullock Richard Hawley Gregory Raden Michael Rusinek

BASSOONS

Sheila Bergby Glenn Einschlag John Fekete . Daniel Matsukawa HORNS

Nicola Averill Tracy Clark Heather Johnson Karen Mendocha Paul Osmond Sandra Swanson

TRUMPETS

Lisa Burn George Chase Kevin Cobb Rodney Mack

TROMBONES

Paul Bryan I. Jeffrey Freeman William McCommon (bass) Kevin Roberts

TUBA Edwin Diefes

PERCUSSION

Ryan Leveille Stephane Pelegri A. Scott Robinson David Weiner G. Victor Yerrid

HARPS

Katerina Englichova Chu-Hee Lee **Jennifer Swartz** Rong Tan

PIANO Eileen Buck

ADMINISTRATOR Richard Zuch

STUDENT MANAGERS

Paul Bryan Edwin Diefes Paul Osmond

<sup>\*</sup>Concertmaster

# IMAGINE A RESORT WHERE EVERY MINUTE IS MAGIC.



A RESORT WITHIN WALKING DISTANCE TO EPCOT®
CENTER AND THE DISNEY-MGM STUDIOS THEME
PARK. A RESORT WHERE MONKEYS HANG ON

THE CHANDELIERS AND FISH FLY THROUGH THE
AIR. AT THE WALT DISNEY WORLD DOLPHIN,
YOU DON'T HAVE TO IMAGINE ANYMORE.

ā ā

DOLPHIN

1500 EPCOT RESORT BOULEVARD, LAKE BUENA VISTA, FLORIDA 32830 TELEPHONE: (407) 934-4000 ▲ RESERVATIONS: 1-800-227-1500 ▲ FACSIMILE: (407) 934-4099



# The Board of Trustees of The Curtis Institute of Music

Iton L. Rock, Chairman
B. Still, Vice Chairman
R. Ledwith, Esquire, Secretary
IR. Fiechter, Treasurer

F. Barnard

Cary William Bok

W. Brady, M.D.

Ler G. Chapin

dd Cooke

rd A. Doran

achel Bok Goldman

Bernard M. Guth Frederick R. Haas William M. Hollis, Jr. Mrs. Philip Klein Bong S. Lee, M.D. David G. Marshall Martin Meyerson Shaun F. O'Malley Gay Scott Edmund B. Spaeth, Jr., Esquire Diana Steiner Stephen A. Van Dyck J. Roffe Wike, II

#### ord of Thanks to Our Friends

ne Curtis Institute of Music is indeed grateful many friends for their generous financial rt. That support enables Curtis to continue to he finest musical training to gifted musicians ill over the world. We wish to acknowledge: by the following special friends who have ibuted \$100 or more to our 1990/91 Annual igand Endowment Campaign to date, from h 28 through October 22, 1990. Special 35 go to the Friends of Curtis, The Curtis ute of Music Alumni Association and The s Alumni Society of Greater Philadelphia for continued support and assistance.

#### 100+

dwin B. Garrigues Foundation

#### 100 - \$49,999

veadia Foundation
a Caims, Jr. and Ernestine
scon Caims Memorial Scholarship Fund
dd Mrs. Charles M. Kanev
see Foundation for the Performing
ad Creative Arts
Waterhouse

#### on S9,999 or Andersen and ondersen Consulting

ndersen Consulting Curtis Alumni Society Greater Philadelphia Naomi and Gary Graffman Frederick R. Haas William M. Hollis, Jr. Miami Shores Presbyterian Church, in memory of Laurence Hedgpeth, Jr. National Endowment for the Arts June Winters Peretti The Presser Foundation Mr. and Mrs. Robert Montgomery Scott Stockton Rush Bartol Foundation Mr. and Mr. 1. Roffe Wike, Il

#### \$2,500 - \$4,999 Boyd T. Barnard Mrs. Meyer Eglin Festorazzi Trust The Gomberg Scholarship Shaun F. O'Malley Dr. Milton L. Rock The Alexis Rosenberg Foundation

Anonymous (1) \$1,000 - \$2,499

Raymond Benner
Leonard Bernstein
Mrs. Cary William Bok
Dr. W. Stephen Croddy
Claude Frank and Lilian Kallir
Miriam P. Grobani
Mrs. Robert A. Hauslohner
James J. Hawley
Independence Blue Cross
Samuel and Rebecca Kardon Foundation
James R. Ledwith, Esquire
Bernard Mayers
Merit Gasoline Foundation
Joan and Richard Ostling
PMA Foundation

Springate Corporation lu Hee Suh Teleflex Foundation Unisvs Corporation The Warwick Foundation Ron Wormser

\$500 - \$999

Young Ku and Chung Hyun Ahn Jascha Brodsky

David Cramer

Digital Equipment Corporation,

matching gift Eugene C. Eicher Bayard R. Fiechter

Joseph Freedman Margret Brill Gomberg

lefferson Bank Mrs. Louis Klein

Marie-Pierre Langlamet

Dorothy Levine David McGill

Constance Russell Rachlin

Mr. and Mrs. J. G. Rubenstein

Philip Salken Joseph Sataloff, M.D.

Anne Croddy Schauwecker Mr. and Mrs. Roger M. Scott

Mr. and Mrs. Stephen A. Van Dyck

\$250 - \$499

Dr. Eva Aronfreed A. Robert Bellace Constance W. Benoliel

Peter A. Benoliel

Mrs. Carv William Bok, in memory of William C. Bodine, Esquire

Max N. Carol Linda and David Cerone

Dr. and Mrs. Richard A. Chambers CIGNA Foundation, matching gift Dr. and Mrs. John L. Cotter

Iudith A. Dooling Leslie M. Eitzen

Nancy H. Ellsworth

Ellen and Wesley Emmons Mary Lou Falcone

GE Foundation, matching gift William Goldman Foundation

Lynn Harrell

International Business Machines Corporation. matching gift

IC Penney Company Gay L. Johnson, in memory

of Roger Clemens Drs. Wilma and Edwin Kellerman

Jane and James Knox Ida S. Mann Winifred Mayes

Garrick Ohlsson, in memory of Roger Clemens

Mr. and Mrs. Robert Pearce Pepper, Hamilton & Scheetz, in memory

of William C. Bodine, Esquire Mr. and Mrs. Sergio Peresson

Sheila Bodine Schindler, in memory

of William C. Bodine, Esquire Yumi Ninomiya Scott

Peter Serkin Sidney Sharp George Silfies Michael Stairs

Eleanor and Peter Stanlis

Patricia Judd Stone Kevin C. Switalski Susan Synnestvedt

Michi I. Tashiian Lt. Colonel Dorothy S. Washburn (USAF Ret'd)

Stephen West Mr. and Mrs. Marvin Williams

\$100-\$249

Michael J. Antonello Barbara and John Bailey

Dr. and Mrs. William H. Baltzell Gayna M. Bassin

Warren A. Benfield Annette Elkanova Berger Ralph Berkowitz Muriel G. Biermann

# Settlement Music School

Robert Capanna, Executive Director

#### 1990-91 Concerts

feature Speculum Musicae, the Baltimore Consort and the SMS Contemporary Players

Information: (215) 336-0400

rt Bloom
ug Company, matching gift
Bogin
Bogin
anuelle Boisvert
Bollinger and Geraldine Rice
Morton Bookler
lle H. Bowers
Elizabeth M. Brady
ia Gniewek-Brauer
nas Brockman
. Zager Brown
nd Mrs. G. Theodore Burkett
ad Mrs. Stanley Burrows
rt B. Calvert

in Chalifour nd Mrs. Charles W. Charny

rt Capanna

M. Childress on Cizon oeth Bennett Clendenning

dColvig

Curtis Alumni Society of Greater

Philadelphia, in memory of Jack Bookbinder

Curtis Alumni Society of Greater

Philadelphia, in memory of Frank J. Potamkin

J.

Davenport ind Mrs. Vladimir de Vadetzsky ware Valley Young Musicans Musicales Helen Jepson Dellera Mr. and Mrs. Fredric Dolgonos Rafael Drujan Ioelle E. Fancher F. W. Elliott Farr, in memory of William C. Bodine, Esquire David Fav Mr. and Mrs. Dominick Fera Mrs. Aaron Finkelman Lois E. Fisher Betty Fitzgerald Robert Fitzpatrick Iames B. Francis Abraham Freedman, M.D. Barbara G. Frieman, M.D. David Frisina Miriam L. Gafni, Esquire Edward P. Gazouleas Jeanne Gibstein, in memory of Ruth I. Levine Mr. and Mrs. Bernard Glaser

Steven C. Glogger Phyllis Moss Graetz Emilio Gravagno Fritzie P. Green Kathryn E. Greenbank Robert E. Grooters Jerry Grossman Frank Guarrera

Lisa Halterman



# Congratulations!

to

The Curtis Institute of Music

We are proud to be a part of The Institute's Historical Restoration Team.

# HAVERSTICK-BORTHWICK COMPANY

Builders and Construction Managers

400 STENTON AVENUE

P.O. Box 766, Plymouth Meeting, Pennsylvania 19462

(215) 248-3000 • (215) 825-9300 • FAX (215) 825-9194

Enjoy a New Masterpiece Tonight.

# Symphony,

Compliments of

**Hershey Chocolate Company** 



leen Hamill 1a Bukay Hannaford Hara and Celine Leathead Mary L. Harbold

and Peter Hearn n Tuttle Herskowitz

hael Hillver thia A. Hoebel

and Mrs. Harris N. Hollin got Bowie Hunt and Mrs. Gregory J. Hustis

ence L. Itoh rles Joseph

ind Mrs. Edwin W. Kane bert Kelly

ald Kent ·1C. Kesler n Cornwell Kiefner ng Uck Kim ko Kishikawa

Mainzer Kishkis Stella Kramrisch and Mrs. John B. Leake

ert S. Levine Theodore H. Levine, in memory of Ruth I. Levine

iu Luca and Mrs. Louis C. Madeira

lena Malas

Maloney, in memory of William C. Bodine, Esquire

James Matarese ert J. McDonald

and Mrs. Tilford D. Miller tano Molieri

and Mrs. Donald Montanaro stance C. Moore

y June Nestler Benjamin J. Novak bert Orkis

te of Betty Alice Parker 1S. Parker

e Parmet ne Pascal and Mrs. Ivan Pascal and Mrs. Joseph P. Peters and Mrs. Edward S. Peyton, Jr.

adelphia Coca-Cola Bottling Co. · H. Phillips ury Pleasants ry Portnoi ıcy R. Posel

ues Posell

idG. Powell and Mrs. Robert S. Pressman

h A. Radmore e N. Rappeport

and Mrs. Edward J. Resnick

John S. Ritter Abi Rachlin Robbins

Paul S. Robinson

Rohm and Haas Company, matching gift Dr. and Mrs. Harry B. Roitman

Sidney Rosenberg

Mr. and Mrs. Harold S. Rosenbluth Dr. and Mrs. Samuel R. Rossman Mr. and Mrs. Fred Rothman

Miriam and Milton Rothman Enid Curtis Bok Schoettle

Mr. and Mrs. Robert Montgomery Scott, in memory of William C. Bodine, Esquire

Walter E. Sear Linda and Da-Hong Seetoo

Ruth Dym Shapiro Martha J. Sheil

Michele F. and David C. Shrieves

Frank I. Sinatra Mark R. Smith

Dr. and Mrs. Richard N. Smith

Ingrid R. Sobolewska Laurie Sokoloff Francesco Sorianello Susan Starr

Frederick Steinway Mrs. Barbara Sternberg

Bruce L. Stewart Joyce and David Stone, in memory of Frank J. Potamkin

James J. Tamburini Cecilia Segawa Tannenbaum Hubert R. Taylor, Esquire Steven M. Tenenbom Patricia Toner Michael Tree Mary W. Trevor Sumiko Tsujimoto Elizabeth J. Tuma

John L. Turner, M.D. Mrs. Jack Van Baalen, in memory

of Frank J. Potamkin Rodney I. Van Sickle Andre Constant Vauclain

Vivian Stanchik Wagner Warren and Welsh

Mary Binney Montgomery Wheeler Doris Willig, M.D.

Mr. and Mrs. Walter L. Wolf Mr. and Mrs. W. G. Wollerman

William Workman Barbara Yahr

Mrs. Richard Yardumian Gordon Young

Young Musicians Main Line Musicales

Young Musicians Musicales, Germantown Mt. Airy Series Young Musicians Musicales,

Huntingdon Valley Series

Marion Zarzeczna Leon Zawisza Manlyn J. Zupnick

#### The Curtis Institute of Music Current Corporate & Foundation Donors

The Arcadia Foundation Arthur Andersen and Andersen Consulting Astral Foundation Atochem North America Helen D. Groome Beatty Trust Bell of Pennsylvania Boeing Company Joseph Cairns, Jr. and Ernestine Bacon Cairns Memorial Scholarship Fund Louis N. Cassett Foundation CIGNA Foundation Digital Equipment Corporation Dolfinger-McMahon Foundation Drexel Burnham Lambert Incorporated Samuel S. Fels Fund Festorazzi Trust Fidelity Bank First Pennsylvania Bank Four Oaks Foundation GE Foundation The Edwin B. Garrigues Foundation Ann and Gordon Getty Foundation William Goldman Foundation The Gomberg Scholarship Independence Blue Cross International Business Machines Corporation JC Penney Company Iacobs Music-Steinway Pianos Jefferson Bank Samuel and Rebecca Kardon Foundation Knight Foundation Liberace Foundation for the Performing and Creative Arts The Christian R. and Mary F. Lindback Foundation MLR Publishing Company Ment Gasoline Foundation Mobil Foundation, Inc. The Musical Fund Society of Philadelphia The Mutual Assurance Company E. Nakamichi Foundation National Endowment for the Arts PMA Foundation William Penn Foundation

Pepper, Hamilton & Scheetz Philadelphia Coca-Cola Bottling Co.

Philadelphia National Bank

The Presser Foundation Rohm and Haas Company The Alexis Rosenberg Foundation Alexander Schneider Foundation SmithKline Beecham Pharmaceuticals Springate Corporation Stockton Rush Bartol Foundation The Stroud Foundation SUN Company Teleflex Foundation Time Warner Inc. Unisvs Corporation United Engineers & Constructors, Inc. Warren and Welsh

#### The Friends of Curtis

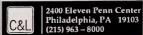
The Warwick Foundation

At The Curtis Institute of Music there are 164 young musicians of exceptional talent train for careers as performing artists. Music lovers ca help this generation of composers, conductors, instrumentalists, and singers prepare for the futu by joining the Friends of Curtis.

The Friends of Curtis is an organization that an important role in helping to advance the can of the gifted young musicians studying at The Institute. For membership information, please The Curtis Institute of Music at (215) 893-5279

# Coopers | A Commitment &Lybrand to Excellence

- Accounting & Auditing
- Mergers & Acquisitions
- Entrepreneurial Services
- Business Investigations
- Management Consulting
- Taxes
- Actuarial and Benefits Consulting

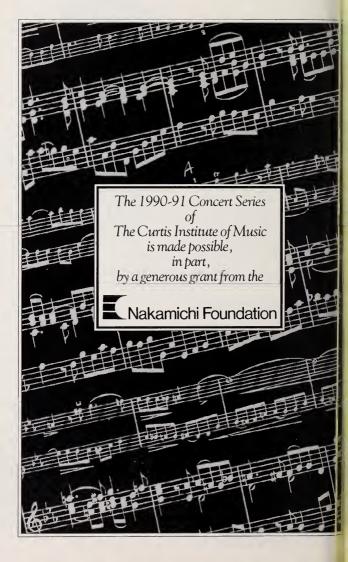


Your family business has new partner.

agazine specifically designed to alp solve the unique problems of nning a family-owned company. Problems such as estate tax laws. aying private. Meeting increasing ampetition. Family shareholder issues. It among after issue, FAMILY BUSINESS gives the answers. Clear, concise, straight from e experts. Whether it's state-of-the-art techniques for growth and ancing. Or state-of-the-heart advice for family harmony.

Busine

	art my subscription to Fliately at the special intro	AMILY BUSINESS oductory rate I've checked:
	one year, just \$39.97 payment enclosed please charge my Am	please send invoice
	No	Exp
	Sig	
int Nar	me	
mpan	у	
dress		
Canadia	in subscriptions, add \$5 per year for postage. C	State Zip Other countries, double US prices. All remittances in US





GARY GRAFFMAN, DIRECTOR CURTIS HALL SIXTY-SEVENTH SEASON 1990-1991

MONDAY 19 NOVEMBER 1990 AT 8:00PM

The Edith L. Prostkoff Memorial Concert Series

#### FOURTEENTH STUDENT RECITAL

Piano Concerto No. 2 in G minor, Op. 22 Andante sostenuto Allegro scherzando Presto

Camille Saint-Saens (1835 - 1921)

Chieh Chang, piano Susanne Son, 2nd piano

#### INTERMISSION

Sonata for Violin and Piano in A minor, Op. 105 Mit leidenschaftlichem Ausdruck Allegretto Lebhaft

Robert Schumann (1810 - 1856)

Zigeunerweisen, Op. 20

Pablo de Sarasate (1843 - 1908)

Qin Wang, violin Wai Cheng, piano

Zueignung Breit' uber mein Haupt Befreit Cacilie

Richard Strauss (1864 - 1949)

Peter go ring dem bells Let us break bread

Cantata

Sometimes I feel like a motherless child Ride on King Jesus

John Carter

Bridgett Hooks, soprano Mikael Eliasen, piano

The Institute's students offer stimulating musical occasions of professional quality, and our audience can add to that quality by remembering that the starting time for our recitals is 8:00pm. We would appreciate your leaving home early enough so that you arrive at Curtis Hall before 8:00pm. If delays are unavoidable please understand we cannot seat latecomers during a performance or between movements of a work.

Artistic considerations, students' schedules, and printers' deadlines are occasionally at crosspurposes: our programs may sometimes differ from the announcements in our comprehensive schedules.

The Edith L. Prostkoff Memorial Concert Series is generously supported by Mr. Robert Prostkoff in loving memory of his wife.

Chieh Chang: Graduating student of Gary Graffman
Susanne Son: Student of Seymour Lipkin
Qin Wang: Student of Aaron Rosand
Wai Cheng: Student of Seymour Lipkin
Bridgett Hooks: Student in the Master's Degree Opera Program
with Mikael Eliasen

Electronic gadgets add much to the quality of life. But a chorus of beeps, tocsins, and paging alerts adds nothing to Bach, Beethoven, and Brahms. We urge you to defeat your devices before the music begins. The use of cameras and recorders in the Hall must be authorized. Our building is unique, irreplaceable, and burnable: no smoking! The Steinway is the official piano of The Curtis Institute of Music.

PROGRAM INFORMATION IS AVAILABLE AT ANY TIME FROM 893-5261

The preferred time to peruse your programs, study them, krinkle them, fold or otherwise mutilate them is <u>before</u> the music begins or after it ends - not during.

The Student Council of Curtis invites you to join its Thanksgiving Canned Food Drive. Cans and non-perishable foods may be left in the bins in the Common Room between November 12 and November 20. Cash donations may also be left at the front desk.

Thank you!

#### THE FRIENDS OF CURTIS

The Friends of Curtis have an important role in helping to advance the careers of the Institute's students. Membership brochures detailing this can be obtained at the Main Reception Desk or by calling the Friends' Membership Office: (215)893-5279.

Dr. Vladimir Sokoloff, Director of Concert Programs
Howard Kornblum, Director of Concert Division



GARY GRAFFMAN, DIRECTOR

CURTIS HALL SIXTY-SEVENTH SEASON 1990-1991
TUESDAY 20 NOVEMBER 1990 AT 8:00PM

The Edith L. Prostkoff Memorial Concert Series

FIFTEENTH STUDENT RECITAL

An Evening by the Vocal Studies Department

Ch'io mi scordi di te, K. 505

Wolfgang Amadeus Mozart (1756-1791)

Zheng Cao, mezzo-soprano Benjamin Loeb, piano

An Chloe, K. 524 Abendempfindung, K. 523 Mozart Mozart

Kamel Boutros, baritone Benjamin Loeb, piano

From <u>Le nozze di Figaro</u>, K. 492 Un moto di gioja Deh vieni, non tardar Se vuol ballare Dove sono Mozart

Heather Dials, soprano Jeryl Metzler, baritone Hai-Bo Bai, soprano Amy Gates, piano

From Cosi fan tutte, K. 588

Sextet from Act I Don Alfonso

Ferrando Guglielmo Despina Fiordiligi Dorabella At the piano Derrick Lawrence San-ky Kim Jeryl Metzler Heather Dials Hai-Bo Bai Zheng Cao

Kevin Murphy

Mozart

# INTERMISSION

Du meines Herzens . . . , Op. 21/1 Die Nacht, Op. 10/3 Allerseelen, Op. 10/8 Richard Strauss (1864-1949)

Michele Nonnenmacher, mezzo-soprano Kevin Murphy, piano Kamel Boutros, baritone Benjamin Loeb, piano

Blitch's Aria (from Susanna)

Carlisle Floyd (b. 1926)

Derrick Lawrence, bass-baritone Kevin Murphy, piano

Must the winter come so soon (from Vanessa) Samuel Barber

(1910-1981)

Michele Nonnenmacher, mezzo-soprano Kevin Murphy, piano

Billy's Soliloquy (from Carousel)

Richard Rodgers (1902 - 1979)

Jeryl Metzler, baritone Benjamin Loeb, piano

Let our garden grow (from Candide)

Leonard Bernstein (1918-1990)

Candide Cunnegonde The Ensemble At the piano

Derrick Lawrence Heather Dials

Kevin Murphy

Zheng Cao: Student in the Vocal Studies Department Benjamin Loeb: Student of Dr. Vladimir Sokoloff Kamel Boutros: Student of Todd Duncan Heather Dials: Student in the Vocal Studies Department Jeryl Metzler: Student of Todd Duncan Hai-Bo Bai: Student of Marlena Malas Amy Gates: Student of Dr. Vladimir Sokoloff Derrick Lawrence: Student of Marlena Malas San-ky Kim: Student in the Master's Degree Opera Program with Mikael Eliasen Kevin Murphy: Student of Dr. Vladimir Sokoloff Michele Nonnenmacher: Student of Todd Duncan

Mikael Eliasen: Head of Vocal Studies Department Ralph Batman: Administrator, Vocal Studies Department

The preferred time to peruse your programs, study them, krinkle them, fold or otherwise mutilate them is before the music begins or after it ends - not during.

Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



GARY GRAFFMAN, DIRECTOR
CURTIS HALL SIXTY-SEVENTH SEASON 1990-1991
WEDNESDAY 21 NOVEMBER 1990 AT 8:00PM

The Edith L. Prostkoff Memorial Concert Series

# SIXTEENTH STUDENT RECITAL

Piano Sonata No. 16 in B-flat major, K. 570 Allegro Adagio Allegretto W. A. Mozart (1756-1791)

Piano Sonata No. 4 in E-flat major, Op. 7 Allegro molto e con brio Largo con gran espressione Allegro Rondo: poco allegretto e grazioso L. van Beethoven (1770-1827)

Lucille Chung, piano

Quartet for Piano and Strings in E-flat major, K. 493 Mozart Allegro
Larghetto
Allegretto

Yumi Hwang, violin Stephen Werczynski, viola Nina Lee, cello Reiko Uchida, piano The Institute's students offer stimulating musical occasions of professional quality, and our audience can add to that quality by remembering that the starting time for our recitals is 8:00pm. We would appreciate your leaving home early enough so that you arrive at Curtis Hall before 8:00pm. If delays are unavoidable please understand we cannot seat latecomers during a performance or between movements of a work.

Artistic considerations, students' schedules, and printers' deadlines are occasionally at crosspurposes: our programs may sometimes differ from the announcements in our comprehensive schedules.

The Edith L. Prostkoff Memorial Concert Series is generously supported by Mr. Robert Prostkoff in loving memory of his wife.

Lucille Chung: Student of Seymour Lipkin
Yumi Hwang: Student of Jascha Brodsky & Yumi Ninomiya Scott
Stephen Werczynski: Graduating student of Joseph de Pasquale
Nina Lee: Student of David Soyer
Reiko Uchida: Student of Claude Frank

Karen Tuttle prepared the quartet

Electronic gadgets add much to the quality of life. But a chorus of beeps, tocsins, and paging alerts adds nothing to Bach, Beethoven, and Brahms. We urge you to defeat your devices before the music begins.

The use of cameras and recorders in the Hall must be authorized. Our building is unique, irreplaceable, and burnable: no smoking! The Steinway is the official piano of The Curtis Institute of Music.

PROGRAM INFORMATION IS AVAILABLE AT ANY TIME FROM 893-5261

The preferred time to peruse your programs, study them, krinkle them, fold or otherwise mutilate them is <u>before</u> the music begins or after it ends - not during.

The Student Council of Curtis invites you to join its Thanksgiving Canned Food Drive. Cans and non-perishable foods may be left in the bins in the Common Room between November 12 and November 20. Cash donations may also be left at the front desk.

Thank you!

#### THE FRIENDS OF CURTIS

The Friends of Curtis have an important role in helping to advance the careers of the Institute's students. Membership brochures detailing this can be obtained at the Main Reception Desk or by calling the Friends' Membership Office: (215)893-5279.

Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



GARY GRAFFMAN, DIRECTOR

CURTIS HALL SIXTY-SEVENTH SEASON 1990-1991
MONDAY 26 NOVEMBER 1990 AT 8:00PM

The Edith L. Prostkoff Memorial Concert Series

#### SEVENTEENTH STUDENT RECITAL

Sonata for Piano and Violin in D Major, Op. 12/1 (1797-1798) Allegro con brio Tema con variazioni: andante con moto

Rondo: allegro

L. van Beethoven (1770-1827)

Jennifer Gilbert, violin Benjamin Loeb, piano

Piano Sonata in G major, Op. 78 (D. 894)
Molto moderato e cantabile
Andante
Menuetto: allegro moderato
Allegretto

Franz Schubert (1797-1828)

Xiangdong Kong, piano

The Institute's students offer stimulating musical occasions of professional quality, and our audience can add to that quality by remembering that the starting time for our recitals is 8:00pm. We would appreciate your leaving home early enough so that you arrive at Curtis Hall before 8:00pm. If delays are unavoidable please understand we cannot seat latecomers during a performance or between movements of a work.

Hours of physical application and mental concentration produce the results you hear at these recitals. The Institute is proud to present this highly specialized, gifted group of young performers. We hope you bring to our concerts - along with your love for music - an awareness of the audience's sensibilities. It's unfair to expect a very young child to sit quietly through a concert, and it's grossly unfair to impose such a child on a music-loving audience. Please do not bring very young children to our concerts.

The Edith L. Prostkoff Memorial Concert Series is generously supported by Mr. Robert Prostkoff in loving memory of his wife.

Jennifer Gilbert: Student of Jaime Laredo & Yumi Ninomiya Scott Benjamin Loeb: Student of Dr. Vladimir Sokoloff Xiangdong Kong: Student of Claude Frank

Music is the art in which form and matter are always one, the art whose subject cannot be separated from the method of its expression, the art which most completely realizes the artistic ideal, and is the condition to which all the other arts are constantly aspiring.

- Oscar Wilde

Electronic gadgets add much to the quality of life. But a chorus of beeps, tocsins, and paging alerts adds nothing to Bach, Beethoven, and Brahms. We urge you to defeat your devices before the music begins.

The use of cameras and recorders in the Hall must be authorized. Our building is unique, irreplaceable, and burnable: no smoking! The Steinway is the official piano of The Curtis Institute of Music.

PROGRAM INFORMATION IS AVAILABLE AT ANY TIME FROM 893-5261

The preferred time to peruse your programs, study them, krinkle them, fold or otherwise mutilate them is <u>before</u> the music begins or after it ends - not during.

#### THE FRIENDS OF CURTIS

The Friends of Curtis have an important role in helping to advance the careers of the Institute's students. Membership brochures detailing this can be obtained at the Main Reception Desk or by calling the Friends' Membership Office: (215)893-5279.

Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division

#### 1989 - 1990 CURTIS ALUMNI SOCIETY OF GREATER PHILADELPHIA

#### PRESENTS A



# **EUGENE ISTOMIN**

**PIANO** 

TUESDAY, NOVEMBER 27, 1990 EIGHT O'CLOCK

C U R T I S H A L L

1726 LOCUST STREET • PHILADELPHIA, PA 19103

(215) 893-7902



#### **EUGENE ISTOMIN**

PIANO

Fantasy, Opus 77 (1809)

\*

Sonata quasi una fantasia in C-sharp minor, Opus 27, No. 2 (1801)

> Adagio sostenuto Allegretto Presto agitato

> > \*

Sonata in A-flat Major, Opus 110 (1821)

Moderato cantabile molto espressivo

Allegro molto

Adagio ma non troppo (Arioso dolente)— Fuga: Allegro ma non troppo— L'istesso tempo di Arioso—L'istesso tempo della Fuga, poi a poi di nuovo vivente

#### LUDWIG VAN BEETHOVEN

(1770 - 1827)

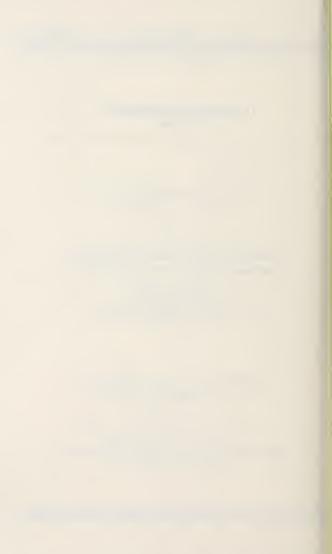
#### Intermission



Sonata in C Major, Opus 53 (1803-1804) (Dedicated to Count Ferdinand von Waldstein)

Allegro con brio

Introduzione: Adagio molto— Rondo: Allegretto moderato-Prestissimo





GARY GRAFFMAN, DIRECTOR

CURTIS HALL SIXTY-SEVENTH SEASON 1990-1991 WEDNESDAY 28 NOVEMBER 1990 AT 8:00PM

The Edith L. Prostkoff Memorial Concert Series

#### EIGHTEENTH STUDENT RECITAL

Concerto for Alto Trombone

Johann Georg Albrechtsberger (1736-1809)

Allegro moderato

Andante

Finale: allegro moderato

Kevin Roberts, trombone Matthew Glandorf, piano Kristin Ostling, cello

Sonatine for Trombone and Piano Allegro vivo Andante sostenuto Allegro Jacques Casterede (b. 1926)

Kevin Roberts, trombone Matthew Glandorf, piano

Violin Concerto No. 3 in B minor, Op. 61 Allegro non troppo

Camille Saint-Saens (1835-1921)

Andantino, quasi allegretto Molto moderato e maestoso - Allegro non troppo

> Benjamin Schmid, violin Melissa Lin, piano

The Institute's students offer stimulating musical occasions of professional quality, and our audience can add to that quality by remembering that the starting time for our recitals is 8:00pm. We would appreciate your leaving home early enough so that you arrive at Curtis Hall before 8:00pm. If delays are unavoidable please understand we cannot seat latecomers during a performance or between movements of a work.

Hours of physical application and mental concentration produce the results you hear at these recitals. The Institute is proud to present this highly specialized, gifted group of young performers. We hope you bring to our concerts - along with your love for music - an awareness of the audience's sensibilities. It's unfair to expect a very young child to sit quietly through a concert, and it's grossly unfair to impose such a child on a music-loving audience. Please do not bring very young children to our concerts.

The Edith L. Prostkoff Memorial Concert Series is generously supported by Mr. Robert Prostkoff in loving memory of his wife.

Kevin Roberts: Student of Glenn Dodson Matthew Glandorf: Organ student of John Weaver Kristin Ostling: Guest artist Benjamin Schmid: Graduating student of Aaron Rosand Melissa Lin: Student of Dr. Vladimir Sokoloff

Music is the best means we have of digesting time.

- W. H. Auden

Electronic gadgets add much to the quality of life. But a chorus of beeps, tocsins, and paging alerts adds nothing to Bach, Beethoven, and Brahms. We urge you to defeat your devices before the music begins.

The use of cameras and recorders in the Hall must be authorized. Our building is unique, irreplaceable, and burnable: no smoking! The Steinway is the official piano of The Curtis Institute of Music.

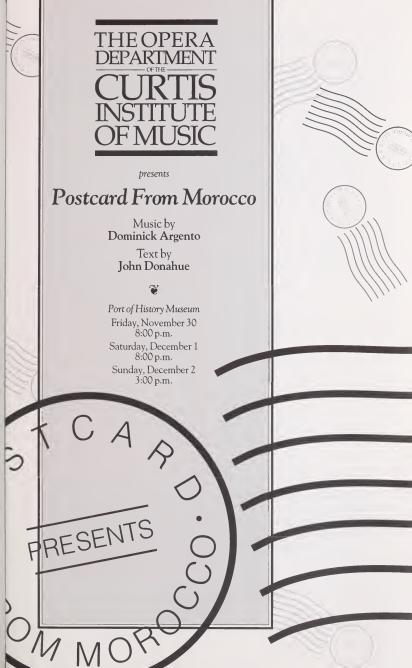
PROGRAM INFORMATION IS AVAILABLE AT ANY TIME FROM 893-5261

The preferred time to peruse your programs, study them, krinkle them, fold or otherwise mutilate them is <u>before</u> the music begins or after it ends - not during.

#### THE FRIENDS OF CURTIS

The Friends of Curtis have an important role in helping to advance the careers of the Institute's students. Membership brochures detailing this can be obtained at the Main Reception Desk or by calling the Friends' Membership Office: (215)893-5279.

Dr. Vladimir Sokoloff, Director of Concert Programs



The Curtis Institute of Music was founded in 1924 to train exceptionally gifted young musicians for careers as performing artists on the highest level. It provides full-tuition scholarships for all its students, attracting the finest young musicians from the United States and, this year, 18 foreign countries. In addition to offering undergraduate degrees in performance, composition and conducting, it offers the degrees of master of music in opera and accompanying.

The opera program offers carefully selected singers courses in repertoire and language, musical and dramatic analysis, and acting and stage direction. Since its founding, The Curtis Institute has contributed  $21\,$ members of the Metropolitan

Opera beginning with Louise Lerch in 1926 and Rose Bampton in 1932, and continuing the tradition in more recent years with Anna Moffo, Judith Blegen, Benita Valente, Katherine Ciesinski and Vinson Cole.



# THE CURTIS VOCAL STUDIES DEPARTMENT

Mikael Eliasen Head of Vocal Studies Department

Ralph Batman Administrator

Marciem Bazell Make-up

Wayne Conner Opera History

Dorothy Danner Stagecraft

Jennie Diggs Movement

Rhoda Levine Stagecraft

Louis Menendez Staff Pianist

Susan Nowicki Opera Coach

Danielle Orlando Principal Opera Coach

Donald St. Pierre Opera Coach



# Would you like to hear more free performances by Curtis students?

Please join us on most Monday, Wednesday and Friday evenings during the school year when Curtis students perform a varied selection of solo and chamber music. These free recitals begin at 8 p.m. in Curtis Hall and do not require tickets. For a recorded message of current program information, call 215-893-5261.

# THE OPERA DEPARTMENT OF THE CURTIS INSTITUTE of Music

presents

# Postcard From Morocco

Music by Dominick Argento

> Text by Iohn Donahue



Conductor Stage Director Scenic & Lighting Designer Peter Dean Beck Costume Designer Assistant Conductor

Steven Mercurio Dorothy Danner Richard St. Clair Miguel Harth-Bedoya\*



Port of History Museum Friday, November 30 - 8:00 p.m. Saturday, December 1 - 8:00 p.m. Sunday, December 2 - 3:00 p.m.



By arrangement with Boosey & Hawkes, Inc. publisher and copyright owner



\*Mr. Harth-Bedova, a student of Otto-Werner Mueller at The Curtis Institute. will conduct the performance on Sunday, December 2.



The Curtis Institute of Music Gary Graffman Director



# CAST

Coloratura-Soprano Ilana Davidson

Soprano Elizabeth St. Leger+

Jenny Wollerman\*

Bridgett Hooks#

Mezzo-soprano Ruby Philogene+#

Michele Nonnenmacher\*

Lyric Tenor San-ky Kim

Tenor Tracey Welborn +#

Keith Alexander\*

Baritone Keith Spencer+

Bruce Rameker\*#

Bass Derrick Lawrence

Mimes Keith Alexander

Bruce Rameker

Keith Spencer

Thomas Studebaker

The one-act opera will be performed without intermission.

# Cast singing on:

+ Friday, November 30

\* Saturday, December 1

# Sunday, December 2

The action takes place in your imagination



# Synopsis

Seven travelers in a dismal waiting room, all isolated from one another, pursuing their own fragmentary thoughts, displaying their inner fears and compulsions, try to discover each others' secrets, represented by the contents of their luggage. Each guards jealously against the feverish yet shallow curiosity of the others. The soprano has hats; the baritone, shoes; the bass, a cornet; and so on. For a moment it seems that the tenor and the soprano reach a sympathetic understanding, but she remains a dream of lost love. The tenor is trapped into revealing an empty paint box, and the others revert to their own preoccupations, watch a puppet show, then depart for the train. The tenor climbs to the puppet stage and begins to act with the puppet in a drama on a ship of which he is captain. The ship sails away as all voices are heard from a distance, the puppet curtain closes, and the train whistle sounds far away.

# BIOGRAPHIES

# Dorothy Danner, Stage Director

Ms. Danner joined the faculty of The Curtis Institute of Music this year as Acting Instructor and Director in Residence for the fall semester. She has directed the American Scenes programs for the past two years at Curtis and last spring directed *The Grand Duchess of Gerolstein* for the Pennsylvania Opera Theatre.

Ms. Danner serves as co-director of the Glimmerglass Opera Young Artists' Program and has taught in the apprentice programs at Chautauqua, Lake George and Miami Operas. She has mounted productions for major opera companies including Houston, Miami, Cleveland, Syracuse, Minnesota and many others. She has recently directed a production of *La Cenerentola* in Florida and will direct Candide in Hawaii later this season.

# Steven Mercurio, Conductor

Steven Mercurio is currently an assistant conductor of the Metropolitan Opera and was recently named a Revson Fellow for the New York Philharmonic.

He has worked throughout Europe and his expertise in contemporary music has led him to perform many 20th century works in addition to the standard repertoire.

Mr. Mercurio made his United States opera conducting debut in 1988 at the Opera Company of Philadelphia, returned last season to conduct Gian Carlo Menotti's The Saint of Bleecker Street and was re-engaged this season to conduct Le Nozze di Figaro in November and Rigoletto in April. In July, he made his debut at Spoleto and conducted Rossini's The Journey to Rheims at Wolf Trap.

Mr. Mercurio presently is preparing the world premiere of John Corigliano's opera, A Figaro for Antonia, at the Metropolitan Opera.

# Peter Dean Beck, Scenic & Lighting Designer

Peter Dean Beck has designed scenery and/or lighting for over 110 productions around the country. He recently designed La Traviata and Le Nozze di Figaro for the New York City Opera National Company, Il Trovatore and Romeo and Juliet for Virginia Opera, The Barber of Seville for Greater Miami Opera, and the American premiere of Verdi's Aroldo in Sarasota. His other opera credits include Don Giovanni, Turandot, The Bartered Bride, Madame Butterfly, La Cenerentola and Sweeney Todd for companies such as Hawaii, Charlotte, Baltimore, Pennsylvania Opera Theater and Skylight Opera Theater. He has also designed Learned Ladies for Blossom Center Theater and Firebird and Petrushka for the Eugene Ballet. He has been designing at Glimmerglass Opera in Cooperstown, New York, for 10 seasons.

# Richard St. Clair, Costume Designer

A graduate of Temple University, Richard St. Clair is well known to Philadelphia opera audiences. As Resident Costume Director for the Opera Company of Philadelphia, Mr. St. Clair has designed many productions including Death in Venice, Peter Grimes and La Gazza Ladra. He has also designed productions for The Pennsylvania Opera Theatre such as The Fairy Queen, Candide and The Coronation of Poppea. This spring Mr. St. Clair will be designing Don Pasquale for the Metropolitan Opera's Young Artists Program.

# PRODUCTION STAFF

Conductor Stage Director Assistant Conductor Musical Preparation & Principal Opera Coach Opera Coaches Steven Mercurio Dorothy Danner Miguel Harth-Bedova

Rehearsal Pianist Production Manager Scenic & Lighting Designer Costume Designer Make-up Danielle Orlando Susan Nowicki Donald St. Pierre Louis Menendez Ralph Batman Peter Dean Beck Richard St. Clair Marciem Bazell Donna E. Curci George McMahon Anthony Totorice David Harrison Michael Barnes Anthony Cutuli Michael Kleintop

Stage Manager Assistant Lighting Designer Technical Director/Master Carpenter Master Electrician Assistant Carbenter Master Propman Properties

Iennielvnn Streed

Scenery built by Ouinlan Scenic Studios, Morton, PA

## Staff from the Port of History:

Ted Lewandowski Ioan Seals

Assistant to Mr. St. Clair

Technical & Theatre Manager **Events Coordinator** 



# THE CURTIS ORCHESTRA

Violin

Eugene Watanabe Ayako Yoshida

Viola

Stephen Creswell Tatiana Mead Reid Anderson

Double Bass Clarinet Trombone

Daniel McDougall Victoria Bullock J. Jeffery Freeman Eric Sessler

Guitar Kevboard

Danielle Orlando\* Donald St. Pierre

Percussion

Stephane Pelegri \*November 30 & December 1



# The Friends of Curtis

At The Curtis Institute of Music there are 164 young musicians of exceptional talent training for careers as performing artists. Music lovers can help this coming generation of composers, conductors, instrumentalists and singers prepare for the future by joining the Friends of Curtis.

The Friends of Curtis is an organization that has an important role in helping to advance the careers of the gifted young musicians studying at The Institute. For membership information about the Friends, please call The Curtis Institute of Music at (215) 893-5279.



GARY GRAFFMAN, DIRECTOR CURTIS HALL SIXTY-SEVENTH SEASON 1990-1991 WEDNESDAY 5 DECEMBER 1990 AT 8:00PM

The Edith L. Prostkoff Memorial Concert Series

# NINETEENTH STUDENT RECITAL

Chanson triste in D minor, Op. 2

Valse miniature in G major , Op. 1/2

Elegiy in C minor, Op. 24

Serge Koussevitsky (1874 - 1951)Koussevitsky

> Gabriel Faure (1845 - 1924)

Daniel S. McDougall, doublebass Christi Muse, piano

Dover Beach, Op. 3 (1933)

Samuel Barber (1910 - 1981)

Bruce Rameker, baritone The Omphalos Quartet

Quartet in C major, Op. 74/1

Allegro moderato Andantino grazioso

Menuet: allegro and trio

Finale: vivace

Franz Joseph Haydn (1732 - 1809)

The Omphalos Quartet Emi Ohi Resnick, violin Lisamarie Vana, violin Jennifer Stahl, viola Thomas Kraines, cello

#### INTERMISSION

Piano Sonata No. 3 in B minor, Op. 58

Allegro maestoso Scherzo: molto vivace

Largo

Finale: presto non tanto

Frederick Chopin (1810 - 1849)

Reiko Uchida, piano

Violin Sonata No. 1 in D minor, Op. 75 Camille Saint-Saens Allegro agitato

(1835 - 1921)

Allegretto moderato

Yuko Naito, violin Eileen Buck, piano

Artistic considerations, students' schedules, and printers' deadlines are occasionally at crosspurposes: our programs may sometimes differ from the announcements in our comprehensive schedules.

The Edith L. Prostkoff Memorial Concert Series is generously supported by Mr. Robert Prostkoff in loving memory of his wife.

Daniel S. McDougall: Student of Roger Scott
Christi Muse: Student of Dr. Vladimir Sokoloff
EMi Ohi Resnick: Student of Szymon Goldberg
Lisamarie Vana: Student of Yumi Ninomiya Scott
Jennifer Stahl: Student of Karen Tuttle
Thomas Kraines: Student of Orlando Cole
Bruce Rameker: Student in the Opera Master's Degree Program
with Mikael Eliasen

Reiko Uchida: Student of Claude Frank Yuko Naito: Student of Aaron Rosand Eileen Buck: Student of Dr. Vladimir Sokoloff

Karen Tuttle prepared the Haydn

Where should the music be? i' the air or the earth? . . . This music crept by me upon the waters, allaying both their fury and my passion with its sweet air.

- William Shakespeare

Electronic gadgets add much to the quality of life. But a chorus of beeps, tocsins, and paging alerts adds nothing to Bach, Beethoven, and Brahms. We urge you to defeat your devices before the music begins.

The use of cameras and recorders in the Hall must be authorized. Our building is unique, irreplaceable, and burnable: no smoking! The Steinway is the official piano of The Curtis Institute of Music.

PROGRAM INFORMATION IS AVAILABLE AT ANY TIME FROM 893-5261

The preferred time to peruse your programs, study them, krinkle them, fold or otherwise mutilate them is  $\underline{\text{before}}$  the music begins or after it ends - not during.

#### THE FRIENDS OF CURTIS

The Friends of Curtis have an important role in helping to advance the careers of the Institute's students. Membership brochures detailing this can be obtained at the Main Reception Desk or by calling the Friends' Membership Office: (215)893-5279.

Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



GARY GRAFFMAN, DIRECTOR

CURTIS HALL SIXTY-SEVENTH SEASON 1990-1991 FRIDAY 7 DECEMBER 1990 AT 8:00pm

The Edith L. Prostkoff Memorial Concert Series

# TWENTIETH STUDENT RECITAL

Music by the Curtis Composition Class

The Golden Thread (1990)

Troy Peters (b. 1969)

Hsin-Yun Huang, viola Nicola Averill, horn Rong Tan, harp

Sonata for Harp and Guitar (1989) Allegro moderato Andante/Adagio Allegro Eric Sessler (b. 1969)

Katerina Englichova, harp Eric Sessler, guitar

Three Songs (for Hugi) (1990)
A Farm Picture (Walt Whitman)
There is a Lady, Sweet and Kind (Anon.)
Neither Out Far Nor In Deep (Robert Frost)

Eric Sessler

Shuler Hensley, baritone Benjamin Loeb, piano

Games at Twilight
1 Monody 2 Nocturne 3 Pantomime

Shailen Tuli (b. 1968)

Elizabeth Ostling, flute Jonathan Fischer, oboe Richard Hawley, clarinet Nicola Averill, horn John Fekete, bassoon

# INTERMISSION

Five Poems of W.S. Merwin (1990)

1 A Calm in April 2 Quince
3 Woman from the River 4 Separation 5 Teachers

Michele Nonnenmacher, mezzo-soprano Ishmael Wallace, piano

(please turn)

String Quartet No. 2 (1990)

Ishmael Wallace

1 Poco agitato 2 Teneramente

3 Arietta con variazioni: molto sostenuto 4 Valzer

Ayako Yoshida, violin Judith Ingolfsson, violin John Largess, viola Mirjam Ingolfsson, cello

Three Pieces for Solo Viola

David Horne (b. 1970)

Hsin-Yun Huang, viola

Songs of Years and Graves

Slow, slow, fresh fount . . (Ben Jonson)

Hunting Season (W. H. Auden)

Piano (D. H. Lawrence)

Pensive, on her dead gazing, I heard the Mother of All

(Walt Whitman)

San-ky Kim and Keith Alexander, tenors Shuler Hensley and Thomas Studebaker, baritones Victoria Bullock and Gregory Raden, clarinets Sheila Bergby and Glenn Einschlag, bassoons

Troy Peters: Graduating student of Ned Rorem/Eric Sessler: Student of Ned Rore Shailen Tuli: Student of David Loeb/Ishmael Wallace: Student of David Loeb/ David Horne: Student of Ned Rorem/Hsin-Yun Huang: Student of Michael Tree/Nice Averill: Graduating student of Myron Bloom/Rong Tan: Student of Marilyn Cos tello/Katerina Englichova: Student of Marilyn Costello/Shuler Hensley: Studen in the Master's Degree Opera Program with Mikael Eliasen/Benjamin Loeb: Stude of Dr. Vladimir Sokoloff/Elizabeth Ostling: Student of Julius Baker & Jeffre Khaner/Jonathan Fischer: Student of Richard Woodhams/Richard Hawley: Student of Donald Montanaro/John Fekete: Student of Bernard Garfield/Michele Nonnenmacher: Student of Todd Duncan/Ishmael Wallace: Piano student of Seymour Lip kin/Ayako Yoshida: Student of Jaime Laredo & Yumi Ninomiya Scott/Judith Ingol sson: Student of Jascha Brodsky/John Largess: Student of Michael Tree/Mirjam Ingolfsson: Student of Orlando Cole/San-ky Kim: Student in the Master's Degree Opera Program with Mikael Eliasen/Keith Alexander: Student in the Master's Degree Opera Program with Mikael Eliasen/Thomas Studebaker: Student in the Master's Degree Opera Program with Mikael Eliasen/Victoria Bullock: Student o Donald Montanaro/Gregory Raden: Student of Donald Montanaro/Sheila Bergby: Student of Bernard Garfield/Glenn Einschlag: Student of Bernard Garfield



GARY GRAFFMAN, DIRECTOR

CURTIS HALL SIXTY-SEVENTH SEASON 1990-1991 MONDAY 10 DECEMBER 1990 AT 8:00PM

The Edith L. Prostkoff Memorial Concert Series

## TWENTY-FIRST STUDENT RECITAL

Carl Philipp Emanuel Bach Sonata for Harp in G major 1 Adagio un poco 2 Allegro 3 Allegro (1714 - 1788)

Oriental Dance and Toccata in A minor Allegor marcato - Allegro

Aram Khachaturian (1903 - 1978)

Katerina Englichova, harp

Sonata No. 1 for Piano and Viola in F minor, Op. 120/1

Johannes Brahms (1833 - 1897)

1 Allegro appasionato 2 Andante un poco adagio 3 Allegretto gracioso 4 Vivace

Eileen Buck, piano Choong-Jin Chang, viola

#### INTERMISSION

Sonata No. 2 for Piano and Clarinet

Brahms

in E-flat major, Op. 120/2
 1 Allegro amabile 2 Appasionato, ma non troppo allegro

3 Andante con moto - Allegro

Benjamin Loeb, piano Michael Rusinek, clarinet

Quintet for Woodwinds, Op. 43

Carl Nielsen (1865 - 1931)

1 Allegro ben moderato 2 Menuet

3 Praeludium - Adagio 4 Tema con variazioni

Jeong-Eun Hur, flute Victoria Bullock, clarinet Gustav Highstein, oboe Sheila Bergby, bassoon Sandra Swanson, horn

Artistic considerations, students' schedules, and printers' deadlines are occasionally at crosspurposes: our programs may sometimes differ from the announcements in our comprehensive schedules.

The Edith L. Prostkoff Memorial Concert Series is generously supported by Mr. Robert Prostkoff in loving memory of his wife.

Katerina Englichova: Student of Marilyn Costello
Eileen Buck: Student of Dr. Vladimir Sokoloff
Choong-Jin Chang: Student of Jascha Brodsky
Benjamin Loeb: Student of Dr. Vladimir Sokoloff
Michael Rusinek: Student of Donald Montanaro
Jeong-Eun Hur: Student of Julius Baker & Jeffrey Khaner
Victoria Bullock: Student of Donald Montanaro
Gustav Highstein: Student of Richard Woodhams
Sheila Bergby: Student of Bernard Garfield
Sandra Swanson: Student of Myron Bloom

Anthony Gigliotti prepared the Nielsen

Electronic gadgets add much to the quality of life. But a chorus of beeps, tocsins, and paging alerts adds nothing to Bach, Beethoven, and Brahms. We urge you to defeat your devices before the music begins.

The use of cameras and recorders in the Hall must be authorized. Our building is unique, irreplaceable, and burnable: no smoking! The Steinway is the official piano of The Curtis Institute of Music.

PROGRAM INFORMATION IS AVAILABLE AT ANY TIME FROM 893-5261

What passion cannot music raise and quell!

- John Dryden

#### THE FRIENDS OF CURTIS

The Friends of Curtis have an important role in helping to advance the careers of the Institute's students. Membership brochures detailing this can be obtained at the Main Reception Desk or by calling the Friends' Membership Office: (215)893-5279.

The preferred time to peruse your programs, study them, krinkle them, fold or otherwise mutilate them is <u>before</u> the music begins or after it ends - not during.

Dr. Vladimir Sokoloff, Director of Concert Programs



# GARY GRAFFMAN, DIRECTOR

Curtis Hall Sixty-seventh Season 1990-1991 Wednesday 12 December 1990 at 8:00pm

# The Edith L. Prostkoff Memorial Concert Series

# TWENTY-SECOND STUDENT RECITAL

Sonata in A minor for Doublebass and Piano, D. 821 "Arpeggione" Allegro moderato Adagio Franz Schubert (1797-1828)

Glenn Gordon, doublebass Melissa Lin, piano

Violin Concerto in E minor, Op. 64
Allegro molto appassionato
Andante
Allegro molto vivace

Felix Mendelssohn (1809-1847)

Emi Ohi Resnick, violin Benjamin Loeb, piano

#### INTERMISSION

Moments Musicaux, Op. 16
No. 3 in B minor
No. 4 in E minor

Sergei Rachmaninoff (1873-1943)

Piano Sonata, Op. 1 (1908)

Etude in C-sharp minor, Op. 42/5

Etude in G-sharp minor, Op. 25/6

Transcendental Etude No. 10 in F minor

Alban Berg (1885-1935) Alexander Scriabin (1872-1915) Frederick Chopin (1810-1849) Franz Liszt (1811-1886)

Peter Miyamoto, piano

Hours of physical application and mental concentration produce the results you hear at these recitals. The Institute is proud to present this highly specialized, gifted group of young performers. We hope you bring to our concerts - along with your love for music - an awareness of the audience's sensibilities. It's unfair to expect a very young child to sit quietly through a concert, and it's grossly unfair to impose such a child on a music-loving audience. Please do not bring very young children to our concerts.

Artistic considerations, students' schedules, and printers' deadlines are occasionally at crosspurposes: our programs may sometimes differ from the announcements in our comprehensive schedules.

The Edith L. Prostkoff Memorial Concert Series is generously supported by Mr. Robert Prostkoff in loving memory of his wife.

Glenn Gordon: Graduating student of Roger Scott
Melissa Lin: Student of Dr. Vladimir Sokoloff
Emi Ohi Resnick: Student of Szymon Goldberg
Benjamin Loeb: Student of Dr. Vladimir Sokoloff
Peter Miyamoto: Student of Leon Fleisher & Claude Frank

Music is enough for a lifetime - but a lifetime is not enough for music.
- Sergei Rachmaninoff

Electronic gadgets add much to the quality of life. But a chorus of beeps, tocsins, and paging alerts adds nothing to Bach, Beethoven, and Brahms. We urge you to defeat your devices before the music begins.

The use of cameras and recorders in the Hall must be authorized. Our building is unique, irreplaceable, and burnable: no smoking! The Steinway is the official piano of The Curtis Institute of Music.

PROGRAM INFORMATION IS AVAILABLE AT ANY TIME FROM 893-5261

The preferred time to peruse your programs, study them, krinkle them, fold or otherwise mutilate them is <u>before</u> the music begins or after it ends - not during.

#### THE FRIENDS OF CURTIS

The Friends of Curtis have an important role in helping to advance the careers of the Institute's students. Membership brochures detailing this can be obtained at the Main Reception Desk or by calling the Friends' Membership Office: (215)893-5279.

Dr. Vladimir Sokoloff, Director of Concert Programs

# Christmas Party



Friday Kvening, Pecember 14, 1990

8:00 B'Clock

the curtis institute of music

philadelphia, pennsylvania

# christmas program

# Curtis Christmas Chorus

ANTHONY QUARTUCCIO CONDUCTING RODOLFO FISCHER, PIANO

# Jingle Bells

Dashing thru' the snow in a one horse open sleigh; O'er the fields we go, laughing all the way. Bells on bob-tail ring, making spirits bright; What fun it is to ride and sing a sleighing song tonight! (Refrain) A day or two ago, I thought I'd take a ride, And soon Miss Fanny Bright was seated by my side; The horse was lean and lank, misfortune seemed

He got into a drifted bank and then we got up-sot!

(Refrain)

Now the ground is white, go it while you're young: Take the girls tonight, and sing this sleighing song; Just get a bob-tailed bay, two-forty for his speed. Then hitch him to an open sleigh and crack! you'll take the lead. (Refrain)

(Refrain)

Jingle bells, jingle bells, jingle all the way! Oh, what fun it is to ride in a one-horse open sleigh! Jingle bells, jingle bells, jingle all the way! Oh, what fun it is to ride in a one-horse open sleigh!

# Me Wish You a Merry Christmas

We wish you a merry Christmas, we wish you a merry Christmas, we wish you a merry Christmas and a happy New Year! Now bring us some figgy pudding,

Now bring us some figgy pudding, Now bring us some figgy pudding,

And bring it out here!

We wish you a merry Christmas, we wish you a merry Christmas, we wish you a merry Christmas and a happy New Year! For we all love figgy pudding,

we all love figgy pudding, we all love figgy pudding, So bring some out here!



Entertainment in Curtis Hall

Refreshments in the Bok Room

Dancing
CURTIS HALL
The Keystone Jazz Group



GARY GRAFFMAN, DIRECTOR

SIXTY-SEVENTH SEASON

SUNDAY 16 DECEMBER 1990 AT 8:00PM

PORT OF HISTORY MUSEUM THEATER, PENN'S LANDING

The Opera Department of
The Curtis Institute

presents
MOZART IN CONCERT

# MAESTRO MAX RUDOLF

conducting

The Symphony Orchestra of the Curtis Institute

From Die Zauberflote, K. 620 Overture Der Vogelfanger bin ich ja Ach, ich fuhl's Dies Bildnis ist bezaubernd

From Cosi fan tutte, K. 588 Rivolgete a lui lo sguardo

From La Clemenza di Tito, K.621 Parto, parto, ma tu ben mio

Vorrei, spiegarvi, oh Dio, K. 418

Misero! O sogno, O son desto, K. 431

From Don Giovanni, K. 527 Il mio tesoro intanto Deh vieni alla finestra Finch'han dal vino The Orchestra Bruce Rameker Jenny Wollerman Keith Alexander

Shuler Hensley

Ruby Philogene Michael Rusinek, clarinet

Ilana Davidson

Tracey Welborn

San-ky Kim

Thomas Studebaker

## INTERMISSION

Ch'io mi scordi di'te?, K. 505

Elizabeth St. Leger Rodolpho Fischer, piano

From Le Nozze di Figaro, K. 492 Overture Non piu andrai Dove sono i bei momento

The Orchestra Derrick Lawrence Bridgett Hooks

(please turn)

Vedro mentr'io bei momenti Finale from Act IV

Countess
Count
Susanna
Figaro
Cherubino
Basilio
Don Curzio
Bartolo
Antonio
Marcellina

Barbarina

Keith Spencer

Bridgett Hooks
Keith Spencer
Jenny Wollerman
Shuler Hensley
Zheng Cao
San-ky Kim
Keith Alexander
Derrick Lawrence
Bruce Rameker
Ruby Philogene
Ilana Davidson

Musical preparation: Danielle Orlando, Susan Nowicki, and Donald St. Pierre Assistant to Maestro Rudolf: Miguel Harth-Bedoya

# THE ORCHESTRA

# VIOLINS

Emi Ohi Resnick
Jennifer Orchard
Choong-Jin Chang
Judith Ingolfsson
Juliette Kang
Elissa Lee Koljonen
Lisa-Beth Lambert
Brian L. Krinke

Jennifer Gilbert
Yuki MacQueen
Sylwia Konopka
Judy Yen-Juin Lin
Kyu-Young Kim
Wei-Pin Kuo
Ming Young
Ellen de Pasquale

# VIOLAS

Anna Marie Ahn Caroline L. Coade Alexandra Moellmann Jennifer Stahl Si-Fei Cheng Hsin-Yun Huang

# **CELLOS**

Derek Barnes Soo-Hyun Lee Mirjam Ingolfsson Wendy Warner

# FLUTES

Christina Smith Nieli Newman

# OBOES

Peter Smith Kathy Lord

#### CLARINETS

Michael L. Rusinek Gregory Raden

## BASSOONS

Daniel Matsukawa Glenn Einschlag

#### HORNS

Heather A. Johnson Tracy Clark

## TRUMPETS

Lisa C. Burn Kevin Cobb

#### TROMBONES

Kenneth Thompkins (guest) Alisa Hartz (guest) Darrin Milling (bass)

# DOUBLEBASSES

Steven E. Larson Erik T. Gronfor Don-Michael A. Hill

#### TIMPANI

G. Victor Yerrid

# PIANO

Rodolpho Fischer

# ORCHESTRA ADMINISTRATOR

Richard Zuch



Gary Graffman, Director
Curtis Hall Sixty-seventh Season 1990-1991

Monday 17 December 1990 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

# TWENTY-THIRD STUDENT RECITAL

Concerto No. 2 in B minor for Doublebass
1 Allegro moderato 2 Andante 3 Allegro

Giovanni Bottesini (1821-1889)

Erik Gronfor, doublebass Christi Muse, piano

Sonata for Piano and Clarinet in F minor, Op. 120/1

Johannes Brahms (1833-1897)

1 Allegro appassionato 2 Andante un poco adagio 3 Allegretto grazioso 4 Vivace

Melissa Lin, piano Victoria Bullock, clarinet

Tre sonetti di Petrarca Pace non trovo Benedetto sia'l giorno L'vidi in terra Franz Liszt (1811-1886)

San-ky Kim, tenor Juhee Suh, piano

#### INTERMISSION

Concerto for Viola
1 Moderato 2 Adagio religioso 3 Allegro vivace

Bela Bartok (1881-1945)

Hsin-Yun Huang, viola Benjamin Loeb, piano

Dichterliebe (16 Songs, Op. 48)

Im wunderschonen Monat Mai - Aus meinen Tranen (1810-1856)
spriessen - Die Rose, die Lilie, die Taube - Wenn ich in
deine Augen seh - Ich will meine Seele tauchen - Im Rhein,
im heiligen Strome - Ich grolle nicht - Und wussten's die
Blume - Das ist ein Floten und Geigen - Hor ich das Liedchen
klingen - Ein Jungling liebt ein Madchen - Am leuchtenden
Sommermorgen - Ich hab im Traum geweinet - Allnachtlich im
Traume seh ich dich - Aus alten Marchen winkt es - Die alten,
bosen Lieder

San-ky, tenor Juhee Suh, piano

Artistic considerations, students' schedules, and printers' deadlines are occasionally at crosspurposes: our programs may sometimes differ from the announcements in our comprehensive schedules.

The Edith L. Prostkoff Memorial Concert Series is generously supported by Mr. Robert Prostkoff in loving memory of his wife.

Erik Gronfor: Student of Roger Scott
Christi Muse: Student of Dr. Vladimir Sokoloff
Melissa Lin: Student of Dr. Vladimir Sokoloff
Victoria Bullock: Student of Donald Montanaro
San-ky Kim: Graduating student in the Master's Degree Opera Program
with Mikael Eliasen

Juhee Suh: Graduating student of Dr. Vladimir Sokoloff
Hsin-Yun Huang: Student of Michael Tree
Benjamin Loeb: Student of Dr. Vladimir Sokoloff

A well-composed song or ballad strikes the mind, and softens the feelings, and produces greater effect than a moral work, which convinces our reason but does not warm our feelings or effect the slightest alteration of our habits.

- Napoleon Bonaparte

Electronic gadgets add much to the quality of life. But a chorus of beeps, tocsins, and paging alerts adds nothing to Bach, Beethoven, and Brahms. We urge you to defeat your devices before the music begins. The use of cameras and recorders in the Hall must be authorized. Our building is unique, irreplaceable, and burnable: no smoking! The Steinway is the official piano of The Curtis Institute of Music.

# PROGRAM INFORMATION IS AVAILABLE AT ANY TIME FROM 893-5261

The preferred time to peruse your programs, study them, krinkle them, fold or otherwise mutilate them is <u>before</u> the music begins or after it ends - not during.

# THE FRIENDS OF CURTIS

The Friends of Curtis have an important role in helping to advance the careers of the Institute's students. Membership brochures detailing this can be obtained at the Main Reception Desk or by calling the Friends' Membership Office: (215)893-5279.

Dr. Vladimir Sokoloff, Director of Concert Programs
Howard Kornblum, Director of Concert Division



GARY GRAFFMAN, DIRECTOR
CURTIS HALL SIXTY-SEVENTH SEASON 1990-1991
WEDNESDAY 19 DECEMBER 1990 AT 8:00pm

The Edith L. Prostkoff Memorial Concert Series

TWENTY-FOURTH STUDENT RECITAL

The Curtis Brass and Percussion Ensemble directd by Glenn Dodson

Fourth Adventure

Frederic Ashe

Sonata for Brass Choir 1 Allegro 2 Adagio 3 Scherzo Merle E. Hogg

Sinfonietta

1 Maestoso 2 Andante serioso

3 Presto 4 Maestoso

Howard Blake

Bernard Fitzgerald

Antiphonal Suite
1 Fanfare: Maestoso 2 Chorale: Andante

3 Burlesca: Scherzando 4 Antiphony: Maestoso

# INTERMISSION

Concert in Re
1 Allegro 2 Adagio 3 Allegro

G. P. Telemann

Suite of French Christmas Carols Thom Ritter George
1 "Bonjour, voisine" 2 "J'ai apercu en m'eveillant"
3 "Oh! qu'ai-je entendu en l'air?" 4 "Ah! St. Joseph, ou irons-nous?" 5 "Jesus, a celebrer tant que nons le pouvons"

Suite for Brass and Timpani
1 Fanfare 2 Chorale 3 Finale

Thomas Tyra

# THE ENSEMBLE

# TRUMPETS

Lisa Burn George Chase Kevin Cobb Rodney Mack

## TROMBONES

Paul Bryan
John J. Freeman
William McCommon (bass)
Keyin Roberts

#### TUBA

Edwin Diefes

# HORNS

Nicola Averill Tracy Clark Heather Johnson Karen Mendocha Paul Osmond Sandra Swanson

# TIMPANI & PERCUSSION

Ryan Leveille Stephane Pelegri Scott Robinson David Weiner G. Victor Yerrid

Frank Kaderabek teaches the trumpets
Glenn Dodson teaches the trombones
Paul Krzywicki teaches the tuba
Myron Bloom teaches the horns
Michael Bookspan teaches the timpani & percussion

The Edith L. Prostkoff Memorial Concert Series is generously supported by Mr. Robert Prostkoff in loving memory of his wife.

When the people heard the sound of the trumpet, and the people shouted with a great shout, that the wall fell down flat, so that the people went up into the city.

- Old Testament (Joshua)

The preferred time to peruse your programs, study them, krinkle them, fold or otherwise mutilate them is <u>before</u> the music begins or after it ends - not during.

### THE FRIENDS OF CURTIS

The Friends of Curtis have an important role in helping to advance the careers of the Institute's students. Membership brochures detailing this can be obtained at the Main Reception Desk or by calling the Friends' Membership Office: (215)893-5279.

Dr. Vladimir Sokoloff, Director of Concert Programs



GARY GRAFFMAN, DIRECTOR CURTIS HALL SIXTY-SEVENTH SEASON 1990-1991

FRIDAY 21 DECEMBER 1990 AT 8:00PM

The Edith L. Prostkoff Memorial Concert Series

# TWENTY-FIFTH STUDENT RECITAL

Sonata No. 3 in C major for Violin Alone, S. 1005 1 Adagio 2 Fuga

(1685 - 1750)3 Largo 4 Allegro assai

Judith Franziska Ingolfsson, violin

Four Pieces for Clarinet and Piano

Alban Berg (1885 - 1935)

Michael Rusinek, clarinet Peter Miyamoto, piano

Meditation from Thais

Jules Massenet (1842 - 1912)Camille Saint-Saens (1835 - 1921)

Johann Sebastian Bach

Fantasy for Violin and Harp

Yumi Hwang, violin Katerina Englichova, harp

## INTERMISSION

Quartet in C minor, Op. 51, No. 1 Allegro

Romanze: poco adagio Allegro molto moderato e comodo Allegro

Johannes Brahms (1833 - 1897)

Jennifer Gilbert, violin Alan Gilbert, violin Caroline Coade, viola Derek Barnes, cello

Artistic considerations, students' schedules, and printers' deadlines are occasionally at crosspurposes: our programs may sometimes differ from the announcements in our comprehensive schedules.

The Edith L. Prostkoff Memorial Concert Series is generously supported by Mr. Robert Prostkoff in loving memory of his wife.

Judith Franziska Ingolfsson: Student of Jascha Brodsky
Michael Rusinek: Student of Donald Montanaro
Peter Miyamoto: Student of Leon Fleisher & Claude Frank
Yumi Hwang: Graduating student of Jascha Brodsky & Yumi Ninomiya Scott
Katerina Englichova: Student of Marilyn Costello
Jennifer Gilbert: Student of Jaime Laredo & Yumi Ninomiya Scott
Alan Gilbert: Conducting student of Otto-Werner Mueller
Caroline Coade: Graduating student of Karen Tuttle
Derek Barnes: Graduating student of David Soyer

Felix Galimir prepared the Brahms

If the king loves music, there is little wrong in the land.
- Meng-tzu (?300 B.C.)

Electronic gadgets add much to the quality of life. But a chorus of beeps, tocsins, and paging alerts adds nothing to Bach, Beethoven, and Brahms. We urge you to defeat your devices before the music begins.

The use of cameras and recorders in the Hall must be authorized. Our building is unique, irreplaceable, and burnable: no smoking! The Steinway is the official piano of The Curtis Institute of Music.

PROGRAM INFORMATION IS AVAILABLE AT ANY TIME FROM 893-5261

The preferred time to peruse your programs, study them, krinkle them, fold or otherwise mutilate them is <u>before</u> the music begins or after it ends - not during.

# THE FRIENDS OF CURTIS

The Friends of Curtis have an important role in helping to advance the careers of the Institute's students. Membership brochures detailing this can be obtained at the Main Reception Desk or by calling the Friends' Membership Office: (215)893-5279.

Dr. Vladimir Sokoloff, Director of Concert Programs



GARY GRAFFMAN, DIRECTOR

CURTIS HALL SIXTY-SEVENTH SEASON 1990-1991 MONDAY 21 JANUARY 1991 AT 8:00PM

The Edith L. Prostkoff Memorial Concert Series

# TWENTY-SIXTH STUDENT RECITAL

Sonata No.1 in G minor for Violin Alone Johann Sebastian Bach 1 Adagio 2 Fuga 3 Siciliana 4 Presto

(1685 - 1750)

Jennifer Gilbert, violin

Introduction and Rondo Capriccioso, Op. 28 Camille Saint-Saens

(1835 - 1921)

Jennifer Gilbert, violin Benjamin Loeb, piano

Three Etudes from Op. 25 No. 1 in A-flat major No. 2 in F minor

No. 3 in F major

Nocturne in C minor, Op. 48/1 Etude in G-sharp minor, Op. 25/6

Reflets dans l'eau

Ballade No. 1 in G minor, Op. 23

Frederic Chopin (1810 - 1849)

> Chopin Chopin

Claude Debussy (1862 - 1918)Chopin

Peter Miyamoto, piano

Artistic considerations, students' schedules, and printers' deadlines are occasionally at crosspurposes: our programs may sometimes differ from the announcements in our comprehensive schedules.

The Edith L. Prostkoff Memorial Concert Series is generously supported by Mr. Robert Prostkoff in loving memory of his wife.

Jennifer Gilbert: Student of Jaime Laredo & Yumi Ninomiya Scott Benjamin Loeb: Student of Dr. Vladimir Sokoloff Peter Miyamoto: Student of Leon Fleisher & Claude Frank

An artist should never lose sight of the thing as a whole. He who puts too much into details will find that the thread which holds the whole thing together will break.

- Frederick Chopin

Electronic gadgets add much to the quality of life. But a chorus of beeps, tocsins, and paging alerts adds nothing to Bach, Beethoven, and Brahms. We urge you to defeat your devices before the music begins.

The use of cameras and recorders in the Hall must be authorized. Our building is unique, irreplaceable, and burnable: no smoking! The Steinway is the official piano of The Curtis Institute of Music.

PROGRAM INFORMATION IS AVAILABLE AT ANY TIME FROM 893-5261

The preferred time to peruse your programs, study them, krinkle them, fold or otherwise mutilate them is <u>before</u> the music begins or after it ends - not during.

# THE FRIENDS OF CURTIS

The Friends of Curtis have an important role in helping to advance the careers of the Institute's students. Membership brochures detailing this can be obtained at the Main Reception Desk or by calling the Friends' Membership Office: (215)893-5279.

Dr. Vladimir Sokoloff, Director of Concert Programs



GARY GRAFFMAN, DIRECTOR

CURTIS HALL SIXTY-SEVENTH SEASON 1990-1991 WEDNESDAY 23 JANUARY 1991 AT 8:00PM

The Edith L. Prostkoff Memorial Concert Series

# TWENTY-SEVENTH STUDENT RECITAL

Suite No. 5 in C minor for Cello Alone Johann Sebastian Bach Prelude - Allemande - Courante - (1685-1750) Sarabande - Gavotte I - Gavotte II - Gigue

Hui Liu, viola

Concerto in E-flat major for Trombone Georg Chris. Wagenseil Adagio - Allegro (1715-1777)

Ballade for Trombone and Piano, Op. 62

Eugene Bozza (b. 1905)

Paul Jacob Bryan, trombone Christi Muse piano

Sonata in A minor for Harp Allegro moderato - Lento - Vivo Pierick Houdy

Rong Tan, harp

Rondo for Cello and Piano, Op. 94

Antonin Dvorak (1841-1904)

Pitnarry Shin, cello Melissa Lin, piano

INTERMISSION

Concerto for Piano No. 23 in A major, K. 488
Allegro
Adagio

W. A. Mozart (1756-1791)

Allegro assai

Angela Au, piano Benjamin Loeb, 2nd piano

Artistic considerations, students' schedules, and printers' deadlines are occasionally at crosspurposes: our programs may sometimes differ from the announcements in our comprehensive schedules.

The Edith L. Prostkoff Memorial Concert Series is generously supported by Mr. Robert Prostkoff in loving memory of his wife.

Hui Liu: Student of Karen Tuttle
Paul Jacob Bryan: Student of Glenn Dodson
Christi Muse: Graduating student of Dr. Vladimir Sokoloff
Rong Tan: Student of Marilyn Costello
Pitnarry Shin: Student of David Soyer
Melissa Lin: Graduating student of Dr. Vladimir Sokoloff
Angela Au: Student of Eleanor Sokoloff & Gary Graffman
Benjamin Loeb: Student of Dr. Vladimir Sokoloff

See deep enough; and you see musically; the heart of nature being everywhere music, if you can only reach it.

- Thomas Carlyle

Electronic gadgets add much to the quality of life. But a chorus of beeps, tocsins, and paging alerts adds nothing to Bach, Beethoven, and Brahms. We urge you to defeat your devices before the music begins.

The use of cameras and recorders in the Hall must be authorized. Our building is unique, irreplaceable, and burnable: no smoking! The Steinway is the official piano of The Curtis Institute of Music.

PROGRAM INFORMATION IS AVAILABLE AT ANY TIME FROM 893-5261

The preferred time to peruse your programs, study them, krinkle them, fold or otherwise mutilate them is  $\underline{\text{before}}$  the music begins or after it ends - not during.

# THE FRIENDS OF CURTIS

The Friends of Curtis have an important role in helping to advance the careers of the Institute's students. Membership brochures detailing this can be obtained at the Main Reception Desk or by calling the Friends' Membership Office: (215)893-5279.

Dr. Vladimir Sokoloff, Director of Concert Programs



GARY GRAFFMAN, DIRECTOR
CURTIS HALL SIXTY-SEVENTH SEASON 1990-1991
FRIDAY 25 JANUARY 1991 AT 8:00pm

The Edith L. Prostkoff Memorial Concert Series

# TWENTY-EIGHTH STUDENT RECITAL

Sonata for Flute, Viola, and Harp Pastoral Interlude Final Claude Debussy (1862-1918)

Christina Smith, flute Hsin-Yun Huang, viola Rong Tan, harp

Concerto for Viola and Orchestra (1945) Moderato Adagio religioso Allegro vivace

Bela Bartok (1881-1945)

Alexandra Moellmann, viola Amy Gates, piano

# INTERMISSION

Concerto for Piano and Orchestra No. 17 in G major, K. 453 Allegro Andante Allegretto - Presto Wolfgang Amadeus Mozart (1756-1791)

Pei-Yao Wang, piano Wai Cheng, 2nd piano

Artistic considerations, students' schedules, and printers' deadlines are occasionally at crosspurposes: our programs may sometimes differ from the announcements in our comprehensive schedules.

The Edith L. Prostkoff Memorial Concert Series is generously supported by Mr. Robert Prostkoff in loving memory of his wife.

Christina Smith: Student of Julius Baker & Jeffrey Khaner
Hsin-Yun Huang: Student of Michael Tree
Rong Tan: Student of Marilyn Costello
Alexandra Moellmann: Student of Michael Tree
Amy Gates: Graduating student of Dr. Vladimir Sokoloff
Pei-Yao Wang: Student of Gary Graffman & Seymour Lipkin
Wai Cheng: Graduating student of Seymour Lipkin

Marilyn Costello prepared the Debussy

Music's the medicine of the mind.

- John Logan

Electronic gadgets add much to the quality of life. But a chorus of beeps, tocsins, and paging alerts adds nothing to Bach, Beethoven, and Brahms. We urge you to defeat your devices before the music begins.

The use of cameras and recorders in the Hall must be authorized. Our building is unique, irreplaceable, and burnable: no smoking! The Steinway is the official piano of The Curtis Institute of Music.

PROGRAM INFORMATION IS AVAILABLE AT ANY TIME FROM 893-5261

The preferred time to peruse your programs, study them, krinkle them, fold or otherwise mutilate them is  $\underline{\text{before}}$  the music begins or after it ends - not during.

#### THE FRIENDS OF CURTIS

The Friends of Curtis have an important role in helping to advance the careers of the Institute's students. Membership brochures detailing this can be obtained at the Main Reception Desk or by calling the Friends' Membership Office: (215)893-5279.

Dr. Vladimir Sokoloff, Director of Concert Programs



GARY GRAFFMAN, DIRECTOR

CURTIS HALL SIXTY-SEVENTH SEASON 1990-1991 SATURDAY 26 JANUARY 1991 AT 8:00pm

# The Edith L. Prostkoff Memorial Concert Series

Jaime Laredo, soloist and conductor directing
The Symphony Orchestra of
The Curtis Institute of Music

Concerto in B minor for Four Violins, Op. 3/10 (RV580) (from L'Estro armonico) Allegro - Largo - Allegro Antonio Vivaldi (1648-1741)

Jaime Laredo, violin Jennifer Gilbert, violin Lisa-Beth Lambert, violin Ayako Yoshida, violin

Concerto for Violin and Orchestra No. 3 in G major, K. 216

Wolfgang Amadeus Mozart (1756-1791)

Jaime Laredo, violin

#### INTERMISSION

Allegro vivace
Andante con moto
Con molto moderato
Saltarello: presto

Symphony No. 4 in A major, Op. 90 "Italian" Felix Mendelssohn Allegro vivace (1809-1847)

# THE ORCHESTRA

# VIOLINS

Jennifer Gilbert Choong-Jin Chang Judith Ingolfsson Alexander Kerr Desiree Ruhstrat Lisamarie Vana Qin Wang Ayako Yoshida

Lisa-Beth Lambert
Eugene Watanabe
Yuki MacQueen
Stephanie Kurtzman
Ming Young
Kyu-Young Kim
Wei-Pin Kuo
Ellen de Pasquale

## VIOLAS

Caroline Coade Hsin-Yun Huang Jennifer Stahl Hui Liu Si-Fei Cheng John Largess

#### CELLOS

Derek Barnes Juyoung Lee Sun-Won Ryang Nina Lee

## DOUBLEBASSES

Erik Gronfor Reid ANderson

# HARPSICHORD

Benjamin Loeb

#### FLUTES

Jeong-Eun Hur Nieli Newman

## OBOES

Jonathan Fischer Kathy Lord

# CLARINETS

Victoria Bullock Gregory Raden

# BASSOONS

John Fekete Sheila Bergby

## HORNS

Heather Johnson Tracy Clark

# TRUMPETS

Kevin Cobb George Chase

## TIMPANI

David Weiner

# ORCHESTRA ADMINISTRATOR

Richard Zuch

Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



Gary Graffman, Director Curtis Hall Sixty-seventh Season 1990-1991 Monday 28 January 1991 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

# TWENTY-NINTH STUDENT RECITAL

Sonata in G major for Harp, Wotq. 139
Adagio un poco
Allegro
Allegro

C. P, E. Bach (1714-1788)

Sonata for Harp Massig schnell Lebhaft Sehr langsam (Lied) Paul Hindemith (1895-1963)

Jennifer Swartz, harp

Sonata in A minor, K. 310 Allegro maestoso Andante cantabile con espressione Presto

Wolfgang Amadeus Mogart (1756-1791)

Jeux d'eau

Maurice Ravel (1875-1937)

Feux d'artifice

Claude Debussy (1862-1918)

Angela Au, piano

Variations on a Rococo Theme, Op. 33

Peter I. Tchaikovsky (1840-1893)

Mirjam Ingolfsson, cello Melissa Lin, piano

Artistic considerations, students' schedules, and printers' deadlines are occasionally at crosspurposes: our programs may sometimes differ from the announcements in our comprehensive schedules.

The Edith L. Prostkoff Memorial Concert Series is generously supported by Mr. Robert Prostkoff in loving memory of his wife.

Jennifer Swartz: Student of Marilyn Costello
Angela Au: Student of Eleanor Sokoloff & Gary Graffman
Mirjam Ingolfsson: Student of Orlando Cole
Melissa Lin: Graduating student of Dr. Vladimir Sokoloff

It is safe to say that no man ever went wrong, morally or mentally, while listening to a symphony.

- John J. Dillon

Electronic gadgets add much to the quality of life. But a chorus of beeps, tocsins, and paging alerts adds nothing to Bach, Beethoven, and Brahms. We urge you to defeat your devices before the music begins.

The use of cameras and recorders in the Hall must be authorized. Our building is unique, irreplaceable, and burnable: no smoking! The Steinway is the official piano of The Curtis Institute of Music.

PROGRAM INFORMATION IS AVAILABLE AT ANY TIME FROM 893-5261

The preferred time to peruse your programs, study them, krinkle them, wave, fold, or otherwise mutilate them is <u>before</u> the music begins or after it ends - not during.

# THE FRIENDS OF CURTIS

The Friends of Curtis have an important role in helping to advance the careers of the Institute's students. Membership brochures detailing this can be obtained at the Main Reception Desk or by calling the Friends' Membership Office: (215)893-5279.

Dr. Vladimir Sokoloff, Director of Concert Programs
Howard Kornblum, Director of Concert Division

# 1990 - 1991 CURTIS ALUMNI SOCIETY OF GREATER PHILADELPHIA

#### PRESENTS A



# **JOSEPH SILVERSTEIN**

VIOLIN

JONATHAN FELDMAN

PIANO

TUESDAY, JANUARY 29, 1991 EIGHT O'CLOCK

C U R T I S H A L L

1726 LOCUST STREET • PHILADELPHIA, PA 19103

(215) 893-7902



# JOSEPH SILVERSTEIN

VIOLIN

# **JONATHAN FELDMAN**

PIANO

# Franz Peter Schubert (1797 - 1828)

Rondo brilliant in B minor, Opus 70, D. 895

Johann Sebastian Bach (1685 - 1750)

Partita No. 2 in D minor, for violin solo, BWV 1004

Allemande Courante Sarabande Gigue Chaconne

INTERMISSION

# John Harbison (b. 1938)

# Four Songs of Solitude, for violin solo (Philadelphia premier)

Niccolo Paganini (1782 - 1840)

Moto Perpetuo

Sir Edward Elgar (1857 - 1934)

La capricieuse

Henryk Wieniawski (1835 - 1880)

Scherzo-Tarantelle, Opus 16

Mr. Silverstein performs the Paganini, Elgar, and Wieniawski as a tribute to Jascha Heifetz in commemoration of the the ninetieth anniversary of his birth.





GARY GRAFFMAN, DIRECTOR
CURTIS HALL SIXTY-SEVENTH SEASON 1990-1991
WEDNESDAY 30 JANUARY 1991 AT 8:00pm

The Edith L. Prostkoff Memorial Concert Series

## THIRTIETH STUDENT RECITAL

From Die schone Mullerin, D. 795 (1823)
Das Wandern - Wohin? - Halt! Danksagung an dem Bach - Am Feierabend Der Neugierige - Ungeduld

Franz Schubert (1797-1828)

Tracey Welborn, tenor Eileen Buck, piano

Sonata for Piano and Violin No. 3 in D minor, Op. 108 Allegro Adagio Un poco presto e con sentimento Presto agitato

Johannes Brahms (1833-1897)

Kevin Murphy, piano Alexander Kerr, violin

Hours of physical application and mental concentration produce the results you hear at these recitals. The Institute is proud to present this highly specialized, gifted group of young performers. We hope you bring to our concerts - along with your love for music - an awareness of the audience's sensibilities. It's unfair to expect a very young child to sit quietly through a concert, and it's grossly unfair to impose such a child on a music-loving audience. Please do not bring very young children to our concerts.

The Edith L. Prostkoff Memorial Concert Series is generously supported by Mr. Robert Prostkoff in loving memory of his wife.

Tracey Welborn: Graduating student in the Opera Masters' Degree program with Mikael Eliasen

Eileen Buck: Graduating student of Dr. Vladimir Sokoloff Kevin Murphy: Graduating student of Dr. Vladimir Sokoloff Alexander Kerr: Student of Aaron Rosand

A melody is a vocal or instrumental imitation using the sounds of a scale invented by art or inspired by nature, as you prefer; it imitates either physical noises or the accents of passion.

- Denis Diderot

Electronic gadgets add much to the quality of life. But a chorus of beeps, tocsins, and paging alerts adds nothing to Bach, Beethoven, and Brahms. We urge you to defeat your devices before the music begins.

The use of cameras and recorders in the Hall must be authorized. Our building is unique, irreplaceable, and burnable: no smoking! The Steinway is the official piano of The Curtis Institute of Music.

PROGRAM INFORMATION IS AVAILABLE AT ANY TIME FROM 893-5261

The preferred time to peruse your programs, study them, krinkle them, wave, fold, or otherwise mutilate them is <u>before</u> the music begins or after it ends - not during.

## THE FRIENDS OF CURTIS

The Friends of Curtis have an important role in helping to advance the careers of the Institute's students. Membership brochures detailing this can be obtained at the Main Reception Desk or by calling the Friends' Membership Office: (215)893-5279.

Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



GARY GRAFFMAN, DIRECTOR
CURTIS HALL SIXTY-SEVENTH SEASON 1990-1991

FRIDAY 1 FEBRUARY 1991 AT 8:00PM

The Edith L. Prostkoff Memorial Concert Series

## THIRTY-FIRST STUDENT RECITAL

Sonata for Doublebass and Piano Allegretto Scherzo: allegro assai Molto adagio: Lied - Allegretto grazioso Paul Hindemith (1863-1895)

Steven Larson, doublebass Amy Gates, piano

Sonata for Piano and Violin No. 2 in A major, Op. 100 Allegro amabile Andante tranquillo Allegretto grazioso (quasi andante) Johannes Brahms (1833-1897)

Eileen Buck, piano Kyu-Young Kim, violin

Artistic considerations, students' schedules, and printers' deadlines are occasionally at crosspurposes: our programs may sometimes differ from the announcements in our comprehensive schedules.

The Edith L. Prostkoff Memorial Concert Series is generously supported by Mr. Robert Prostkoff in loving memory of his wife.

Steven Larson: Student of Roger Scott
Amy Gates: Graduating student of Dr. Vladimir Sokoloff
Eileen Buck: Graduating student of Dr. Vladimir Sokoloff
Kyu-Young Kim: Student of Jaime Laredo & Yumi Ninomiya Scott

Music was born free, and to win freedom is its destiny.
- Ferruccio Busoni

Electronic gadgets add much to the quality of life. But a chorus of beeps, tocsins, and paging alerts adds nothing to Bach, Beethoven, and Brahms. We urge you to defeat your devices before the music begins.

The use of cameras and recorders in the Hall must be authorized. Our building is unique, irreplaceable, and burnable: no smoking! The Steinway is the official piano of The Curtis Institute of Music.

PROGRAM INFORMATION IS AVAILABLE AT ANY TIME FROM 893-5261

The preferred time to peruse your programs, study them, krinkle them, wave, fold, or otherwise mutilate them is <u>before</u> the music begins or after it ends - not during.

## THE FRIENDS OF CURTIS

The Friends of Curtis have an important role in helping to advance the careers of the Institute's students. Membership brochures detailing this can be obtained at the Main Reception Desk or by calling the Friends' Membership Office: (215)893-5279.

Dr. Vladimir Sokoloff, Director of Concert Programs



GARY GRAFFMAN, DIRECTOR

CURTIS HALL SIXTY-SEVENTH SEASON 1990-1991 SATURDAY 2 FEBRUARY 1991 AT 8:00PM

The Edith L. Prostkoff Memorial Concert Series

## THIRTY-SECOND STUDENT RECITAL

Sonata for Piano and Violin in E-flat major, K. 481 (1785) Molto allegro Adagio Allegretto Wolfgang Amadeus Mozart (1756-1791)

Peter Miyamoto, piano Eugene Watanabe, violin

Sonata for Piano in C major, K. 279 Allegro Andante Mozart

Allegro

Reiko Uchida, piano

## INTERMISSION

Concerto for Bassoon and Orchestra in B-flat major, K. 191 (186e) Allegro Andante ma adagio Rondo: tempo di menuetto

Mozart

Daniel Matsukawa, bassoon Miguel Harth-Bedoya, conductor

Concerto for Piano and Orchestra No. 22 in E-flat major, K. 482 Allegro Andante Allegro Mozart

Meng-Chieh Liu, piano Alan Gilbert, conductor

Artistic considerations, students' schedules, and printers' deadlines are occasionally at crosspurposes: our programs may sometimes differ from the announcements in our comprehensive schedules.

The Edith L. Prostkoff Memorial Concert Series is generously supported by Mr. Robert Prostkoff in loving memory of his wife.

Peter Miyamoto: Studen t of Leon Fleisher & Claude Frank
Eugene Watanabe: Student of Jascha Brodsky & Arnold Steinhardt
Reiko Uchida: Student of Claude Frank
Daniel Matsukawa: Student of Bernard Garfield
Meng-Chieh Liu: Student of Claude Frank
Miguel Harth-Bedoya: Graduating student of Otto-Werner Mueller
Alan Gilbert: Student of Otto-Werner Mueller

Electronic gadgets add much to the quality of life. But a chorus of beeps, tocsins, and paging alerts adds nothing to Bach, Beethoven, and Brahms. We urge you to defeat your devices before the music begins.

The use of cameras and recorders in the Hall must be authorized. Our building is unique, irreplaceable, and burnable: no smoking! The Steinway is the official piano of The Curtis Institute of Music.

PROGRAM INFORMATION IS AVAILABLE AT ANY TIME FROM 893-5261

The preferred time to peruse your programs, study them, krinkle them, wave, fold, or otherwise mutilate them is <u>before</u> the music begins or after it ends - not during.

## THE FRIENDS OF CURTIS

The Friends of Curtis have an important role in helping to advance the careers of the Institute's students. Membership brochures detailing this can be obtained at the Main Reception Desk or by calling the Friends' Membership Office: (215)893-5279.

Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



GARY GRAFFMAN, DIRECTOR

CURTIS HALL SIXTY-SEVENTH SEASON 1990-1991 MONDAY 4 FEBRUARY 1991 AT 8:00pm

The Edith L. Prostkoff Memorial Concert Series

## THIRTY-THIRD STUDENT RECITAL

Music by the Curtis Composition Class

Poem for Small Orchestra

Ishmael Wallace (b. 1971)

Anthony Quartuccio, conductor

Hungarian Memory
Dedicated to the memory of
Toth Karoly (1960-1990) and
Yolanda Salazar (1956-1991)

Eric Sessler (b. 1969)

Victoria Bullock, clarinet Miguel Harth-Bedoya, conductor

Concertino for Piano and Orchestra (1990) Fanfare - Mirrors - Song - Pastorale Troy Peters (b. 1969)

Peter Miyamoto, piano Troy Peters, conductor

INTERMISSION

Dithyramb

Shailen Tuli (b. 1968)

Alan Gilbert, conductor

Symphony in Two Movements

David Horne (b. 1970)

Alan Gilbert, conductor

Artistic considerations, students' schedules, and printers' deadlines are occasionally at crosspurposes: our programs may sometimes differ from the announcements in our comprehensive schedules.

The Edith L. Prostkoff Memorial Concert Series is generously supported by Mr. Robert Prostkoff in loving memory of his wife.

Ishmael Wallace: Student of David Loeb
Eric Sessler: Student of Ned Rorem
Troy Peters: Graduating student of Ned Rorem
Shailen Tuli: Student of David Loeb
David Horne: Student of Ned Rorem
Anthony Quartuccio: Student of Otto-Werner Mueller
Victoria Bullock: Student of Donald Montanaro
Miguel Harth-Bedoya: Student of Otto-Werner Mueller
Peter Miyamoto: Student of Leon Fleisher & Claude Frank
Alan Gilbert: Student of Otto-Werner Mueller

Do, do things, act. Make a list of the music you love, then learn it by heart. And when you are writing music of your own, write it as you hear it inside and never strain to avoid the obvious. The person who does that is living outside life.

- Nadia Boulanger

Electronic gadgets add much to the quality of life. But a chorus of beeps, tocsins, and paging alerts adds nothing to Bach, Beethoven, and Brahms. We urge you to defeat your devices before the music begins.

The use of cameras and recorders in the Hall must be authorized. Our building is unique, irreplaceable, and burnable: no smoking! The Steinway is the official piano of The Curtis Institute of Music.

PROGRAM INFORMATION IS AVAILABLE AT ANY TIME FROM 893-5261

The preferred time to peruse your programs, study them, krinkle them, wave, fold, or otherwise mutilate them is <u>before</u> the music begins or after it ends - not during.

#### THE FRIENDS OF CURTIS

The Friends of Curtis have an important role in helping to advance the careers of the Institute's students. Membership brochures detailing this can be obtained at the Main Reception Desk or by calling the Friends' Membership Office: (215)893-5279.

Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



GARY GRAFFMAN, DIRECTOR

CURTIS HALL SIXTY-SEVENTH SEASON 1990-1991 TUESDAY 5 FEBRUARY 1991 AT 8:00pm

The Edith L. Prostkoff Memorial Concert Series

THIRTY-FOURTH STUDENT RECITAL
The Opera Department Presents the Songs of Duparc

Phidyle Serenade florentine L'Invitation au voyage Henri Duparc (1848-1933)

San-ky Kim, tenor

Le Manoir de Rosemonde Testament Duparc

Shuler Hensley, baritone

Mignonne Extase Elegie

Duparc

Ilana Davidson, soprano

La Galop Serenade La Vague et la cloche Duparc

Keith Spencer, baritone

Au pays ou se fait la guerre

Duparc

Ruby Philogene, mezzo-soprano

Lamento Soupir

Bruce Rameker, baritone

Chanson triste La Vie anterieure

Duparc

Bridgett Hooks, soprano

Mikael Eliasen, piano Ralph Batman, explications Therese Casadesus Rawson, French diction

Artistic considerations, students' schedules, and printers' deadlines are occasionally at crosspurposes: our programs may sometimes differ from the announcements in our comprehensive schedules.

The Edith L. Prostkoff Memorial Concert Series is generously supported by Mr. Robert Prostkoff in loving memory of his wife.

All the performers are students in the Master's Degree
Opera Program with Mikael Eliasen
Mr. Kim, Miss Davidson, Mr. Spencer, and Mr. Rameker are graduating

To sing is to love and affirm, to fly and to soar, to coast into the hearts of the people who listen, to tell them that life is to live, that love is there, that nothing is a promise, but that beauty exists, and must be hunted for and found.

- Joan Baez

Electronic gadgets add much to the quality of life. But a chorus of beeps, tocsins, and paging alerts adds nothing to Bach, Beethoven, and Brahms. We urge you to defeat your devices before the music begins.

The use of cameras and recorders in the Hall must be authorized. Our building is unique, irreplaceable, and burnable: no smoking! The Steinway is the official piano of The Curtis Institute of Music.

PROGRAM INFORMATION IS AVAILABLE AT ANY TIME FROM 893-5261

The preferred time to peruse your programs, study them, krinkle them, wave, fold, or otherwise mutilate them is <u>before</u> the music begins or after it ends - not during.

## THE FRIENDS OF CURTIS

The Friends of Curtis have an important role in helping to advance the careers of the Institute's students. Membership brochures detailing this can be obtained at the Main Reception Desk or by calling the Friends' Membership Office: (215)893-5279.

Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



GARY GRAFFMAN, DIRECTOR

CURTIS HALL SIXTY-SEVENTH SEASON 1990-1991 WEDNESDAY 6 FEBRUARY 1991 AT 8:00pm

The Edith L. Prostkoff Memorial Concert Series

## THIRTY-FIFTH STUDENT RECITAL

Dances for Harp and Piano (1904)
Danse sacree
Danse profane

Claude Debussy (1862-1918)

Katerina Englichova, harp Rieko Aizawa, piano

"London" Trio No. 1 Allegro moderato - Andante - Vivace Franz Joseph Haydn (1732-1809)

"London" Trio No. 3 Spiritoso - Andante - Allegro Haydn

Christina Smith, flute Steven Copes, violin Thomas Kraines, cello

Suite for Flute and Piano, Op. 34/1 Moderato - Scherzo - Romance - Final

Charles Marie Widor (1844-1937)

Grand Polonaise for Flute and Piano, Op. 16

Theobald Boehm (1794-1881)

Christina Smith, flute Louis Menendez, piano

Artistic considerations, students' schedules, and printers' deadlines are occasionally at crosspurposes: our programs may sometimes differ from the announcements in our comprehensive schedules.

The Edith L. Prostkoff Memorial Concert Series is generously supported by Mr. Robert Prostkoff in loving memory of his wife.

Katerina Englichova: Student of Marilyn Costello
Rieko Aizawa: Student of Mieczyslaw Horszowski & Seymour Lipkin
Christina Smith: Student of Julius Baker & Jeffrey Khaner
Steven Copes: Student of Aaron Rosand
Thomas Kraines: Student of Orlando Cole
Louis Menendez: Curtis staff pianist

That noise or sound which musicians make while they are tuning their instruments is nothing pleasant to hear, but yet is a cause why the music is sweeter afterwards.

- Francis Bacon

Electronic gadgets add much to the quality of life. But a chorus of beeps, tocsins, and paging alerts adds nothing to Bach, Beethoven, and Brahms. We urge you to defeat your devices before the music begins.

The use of cameras and recorders in the Hall must be authorized. Our building is unique, irreplaceable, and burnable: no smoking! The Steinway is the official piano of The Curtis Institute of Music.

PROGRAM INFORMATION IS AVAILABLE AT ANY TIME FROM 893-5261

The preferred time to peruse your programs, study them, krinkle them, wave, fold, or otherwise mutilate them is <u>before</u> the music <u>begins or after it ends - not during</u>.

## THE FRIENDS OF CURTIS

The Friends of Curtis have an important role in helping to advance the careers of the Institute's students. Membership brochures detailing this can be obtained at the Main Reception Desk or by calling the Friends' Membership Office: (215)893-5279.

Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



GARY GRAFFMAN, DIRECTOR

CURTIS HALL SIXTY-SEVENTH SEASON 1990-1991 FRIDAY 8 FEBRUARY 1991 AT 8:00pm

The Edith L. Prostkoff Memorial Concert Series

## THIRTY-SIXTH STUDENT RECITAL

Toccata in G Major, S. 916
Toccata - Adagio - Allegro e presto

Johann Sebastian Bach (1685-1750)

Wai Cheng, piano

Quintet in E-flat major, Op. 71
Adagio - Allegro
Adagio
Menuetto
Rondo: allegro

Ludwig van Beethoven (1770-1827)

Elizabeth Ostling, flute Kathy Ann Lord, oboe Gregory Raden, clarinet Glenn Einschlag, bassoon Tracy Clark, horn

#### INTERMISSION

Pastorales de Noel L'Etoile Les Mages La Vierge et l'enfant Entree et danse des Bergers Andre Jolivet (1905-1974)

Christina Smith, flute Daniel Matsukawa, bassoon Jennifer Swartz, harp

Sonata for Violin and Piano No. 1 in F minor, Op. 80 Andante assai Allegro brusco Andante Allegrissimo Sergei Prokofiev (1891-1953)

Ayako Yoshida, violin Anthony Hewitt, piano

Artistic considerations, students' schedules, and printers' deadlines are occasionally at crosspurposes: our programs may sometimes differ from the announcements in our comprehensive schedules.

The Edith L. Prostkoff Memorial Concert Series is generously supported by Mr. Robert Prostkoff in loving memory of his wife.

Wai Cheng: Graduating student of Seymour Lipkin
Elizabeth Ostling: Student of Julius Baker & Jeffrey Khaner
Kathy Ann Lord: Student of Richard Woodhams
Gregory Raden: Student of Donald Montanaro
Glenn Einschlag: Student of Bernard Garfield
Tracy Clark: Student of Myron Bloom
Christina Smith: Student of Julius Baker & Jeffrey Khaner
Daniel Matsukawa: Student of Bernard Garfield
Jennifer Swartz: Student of Marilyn Costello
Ayako Yoshida: Student of Jaime Laredo & Yumi Ninomiya Scott
Anthony Hewitt: Student of Leon Fleisher & Claude Frank

Donald Montanaro prepared the Beethoven

Music quickens time, she quickens us to the finest enjoyment of time.

- Thomas Mann

Electronic gadgets add much to the quality of life. But a chorus of beeps, tocsins, and paging alerts adds nothing to Bach, Beethoven, and Brahms

The use of cameras and recorders in the Hall must be authorized. Our building is unique, irreplaceable, and burnable: no smoking! The Steinway is the official piano of The Curtis Institute of Music.

PROGRAM INFORMATION IS AVAILABLE AT ANY TIME FROM 893-5261

The preferred time to peruse your programs, study them, krinkle them, wave, fold, or otherwise mutilate them is <u>before</u> the music begins or after it ends - not during.

#### THE FRIENDS OF CURTIS

The Friends of Curtis have an important role in helping to advance the careers of the Institute's students. Membership brochures detailing this can be obtained at the Main Reception Desk or by calling the Friends' Membership Office: (215)893-5279.

Dr. Vladimir Sokoloff, Director of Concert Programs
Howard Kornblum, Director of Concert Division

## 1990 - 1991 CURTIS ALUMNI SOCIETY OF GREATER PHILADELPHIA

## PRESENTS A



PAMELA FRANK

VIOLIN

LYNN HARRELL

CELLO

**CLAUDE FRANK** 

PIANO

SUNDAY, FEBRUARY 10, 1991 THREE O'CLOCK

C U R T I S H A L L

1726 LOCUST STREET • PHILADELPHIA, PA 19103
(215) 893-7902



# **PAMELA FRANK**

VIOLIN

# LYNN HARRELL

CELLO

## **CLAUDE FRANK**

PIANO

# **JOHANNES BRAHMS**

(1833 - 1897)

## Piano Trio No. 2, Opus 87 in C Major

Allegro
Andante con moto
Scherzo; Presto
Finale; Allegro grazioso

## INTERMISSION

Piano Trio No. 3 in C minor, Opus 101

Allegro energico Presto non assai Andante grazioso Allegro molto





GARY GRAFFMAN, DIRECTOR

CURTIS HALL SIXTY-SEVENTH SEASON 1990-1991 MONDAY 11 FEBRUARY 1991 AT 8:00pm

The Edith L. Prostkoff Memorial Concert Series

## THIRTY-SEVENTH STUDENT RECITAL

Allegro from Symphonie VI in G minor

Charles Marie Widor (1844-1937)

Jarod Beyers, organ

Sonata in G minor "Devil's trill" (transcribed by Fritz Kreisler) Larghetto Allegro energico Grave - Allegro assai Giuseppe Tartini (1692-1770)

Hilary Hahn, violin Christi Muse, piano

Variations on a Rococo Theme for Cello and Piano, Op. 33 (1876)

Peter Ilyitch Tchaikovsky (1840-1893)

Christopher Gauthier, cello Christi Muse, piano

Hours of physical application and mental concentration produce the results you hear at these recitals. The Institute is proud to present this highly specialized, gifted group of young performers. We hope you bring to our concerts - along with your love for music - an awareness of the audience's sensibilities. It's unfair to expect a very young child to sit quietly through a concert, and it's grossly unfair to impose such a child on a music-loving audience. Please do not bring very young children to our concerts.

The Edith L. Prostkoff Memorial Concert Series is generously supported by Mr. Robert Prostkoff in loving memory of his wife.

Jarod Beyers: Student of John Weaver
Hilary Hahn: Student of Jascha Brodsky
Christi Muse: Graduating student of Dr. Vladimir Sokoloff
Christopher Gauthier: Student of Orlando Cole

Music is the fragrance of the universe.

- Giuseppe Mazzini

Electronic gadgets add much to the quality of life. But a chorus of beeps, tocsins, and paging alerts adds nothing to Bach, Beethoven, and Brahms. We urge you to defeat your devices before the music begins.

The use of cameras and recorders in the Hall must be authorized. Our building is unique, irreplaceable, and burnable: no smoking! The Steinway is the official piano of The Curtis Institute of Music.

PROGRAM INFORMATION IS AVAILABLE AT ANY TIME FROM 893-5261

The preferred time to peruse your programs, study them, krinkle them, wave, fold, or otherwise mutilate them is <a href="mailto:before">before</a> the music begins or after it ends - not during.

#### THE FRIENDS OF CURTIS

The Friends of Curtis have an important role in helping to advance the careers of the Institute's students. Membership brochures detailing this can be obtained at the Main Reception Desk or by calling the Friends' Membership Office: (215)893-5279.

Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



GARY GRAFFMAN, DIRECTOR
CURTIS HALL SIXTY-SEVENTH SEASON 1990-1991
WEDNESDAY 13 FEBRUARY 1991 AT 8:00pm

The Edith L. Prostkoff Memorial Concert Series

## THIRTY-EIGHTH STUDENT RECITAL

Fanfare

Stephane Pelegri

Gainsborough

Thomas Gauger

Three Rondos

David Loeb

R. Chapi

Lover
(arranged by Charles Owen)
A Bunch of Roses

Richard Rodgers

(arranged by G. Victor Yerrid and Stephane Pelegri)

The Curtis Percussion Class
Ryan Leveille Stephane Pelegri
Scott Robinson David Weiner G. Victor Yerrid
with Steven Larson, doublebass

The Salley Gardens (Irish tune)
The Ash Grove (Welsh tune)
The Trees They Grow So High (Somerset folk song)
Oliver Cromwell (Nursery rhyme from Suffolk)
The Last Rose of Summer (Groves of Blarney)

Benjamin Britten (1913-1976)

Ilana Davidson, soprano Katerina Englichova, harp

Three Romances for Oboe and Piano, Op. 94

Robert Schumann (1810-1856)

Peter Smith, oboe Amy Gates, piano

INTERMISSION

(please turn for conclusion)

Il Tramonto (1918)

Michele Nonnenmacher, mezzo-soprano Jennifer Gilbert, violin Alan Gilbert, violin Caroline Coade, viola Derek Barnes, cello

Chansons madecasses (1926)
Nahandove
Aoua
Il est doux de se coucher

Maurice Ravel (1875-1937)

Michele Nonnenmacher, mezzo-soprano Christina Smith, flute Derek Barnes, cello Kevin Murphy, piano

Ryan Leveille: Student of Michael Bookspan
Stephane Pelegri: Graduating student of Michael Bookspan
Scott Robinson: Graduating student of Michael Bookspan
David Weiner: Student of Michael Bookspan

G. Victor Yerrid: Student of Michael Bookspan Steven Larson: Student of Roger Scott

Ilana Davidson: Graduating student in the Master's Degree Opera Program with Mikael Eliasen

Katerina Englichova: Student of Marilyn Costello
Peter Smith: Student of Richard Woodhams
Amy Gates: Graduating student of Dr. Vladimir Sokoloff
Michele Nonnenmacher: Graduating student of Todd Duncan
Jennifer Gilbert: Student of Jaime Laredo & Yumi Ninomiya Scott
Alan Gilbert: Conducting student of Otto-Werner Mueller
Caroline Coade: Graduating student of Karen Tuttle
Derek Barnes: Graduating student of David Soyer
Christina Smith: Student of Julius Baker & Jeffrey Khaner
Kevin Murphy: Graduating student of Dr. Vladimir Sokoloff

If you have any soul worth expressing, it will show itself in your singing.
- John Ruski

The preferred time to peruse your programs, study them, krinkle them, wave, fold, or otherwise mutilate them is <u>before</u> the music begins or after it ends - not during.

Dr. Vladimir Sokoloff, Director of Concert Programs



GARY GRAFFMAN, DIRECTOR

CURTIS HALL SIXTY-SEVENTH SEASON 1990-1991 FRIDAY 15 FEBRUARY 1991 AT 8:00PM

The Edith L. Prostkoff Memorial Concert Series

THIRTY-NINTH STUDENT RECITAL

Trio for Flute, Bassoon and Piano, Op. 119 Friedrich Kuhlau Allegro moderato Adagio patetico Rondo

(1786 - 1832)

Christina Smith, flute Daniel Matsukawa, bassoon Reiko Uchida, piano

Violin Concerto No. 1 in G minor, Op. 26 Prelude: allegro moderato Adagio

Max Bruch (1838 - 1920)

Finale: allegro energico

Rondo: allegro vivace

Maureen Nelson, violin Benjamin Loeb, piano

#### INTERMISSION

Trio for Piano, Violin, and Cello in B-flat major, Op. 99 (D. 898) Allegro moderato Andante un poco mosso Scherzo: allegro

Franz Schubert (1797 - 1828)

Kyu-Young Kim, violin Thomas Kraines, cello Eileen Buck, piano

Artistic considerations, students' schedules, and printers' deadlines are occasionally at crosspurposes: our programs may sometimes differ from the announcements in our comprehensive schedules.

The Edith L. Prostkoff Memorial Concert Series is generously supported by Mr. Robert Prostkoff in loving memory of his wife.

Christina Smith: Student of Julius Baker & Jeffrey Khaner
Daniel Matsukawa: Student of Bernard Garfield
Reiko Uchida: Student of Claude Frank
Maureen Nelson: Student of Yumi Ninomiya Scott
Benjamin Loeb: Student of Dr. Vladimir Sokoloff
Kyu-Young Kim: Student of Jaime Laredo & Yumi Ninomiya Scott
Thomas Kraines: Student of Orlando Cole
Eileen Buck: Graduating student of Dr. Vladimir Sokoloff

Felix Galimir prepared the Schubert

Music is a means of unifying broad masses of people.

- Vladimir Ilyich Ulyanov

Of all forms of the uplift, perhaps the most futile is that which addresses itself to educating the proletariat in music.

- H. L. Mencker

Electronic gadgets add much to the quality of life. But a chorus of beeps, tocsins, and paging alerts adds nothing to Bach, Beethoven, and Brahms. We urge you to defeat your devices before the music begins.

The use of cameras and recorders in the Hall must be authorized. Our building is unique, irreplaceable, and burnable: no smoking! The Steinway is the official piano of The Curtis Institute of Music.

PROGRAM INFORMATION IS AVAILABLE AT ANY TIME FROM 893-5261

The preferred time to peruse your programs, study them, krinkle them, wave, fold, or otherwise mutilate them is <a href="mailto:before">before</a> the music begins or after it ends - not during.

#### THE FRIENDS OF CURTIS

The Friends of Curtis have an important role in helping to advance the careers of the Institute's students. Membership brochures detailing this can be obtained at the Main Reception Desk or by calling the Friends' Membership Office: (215)893-5279.

Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



GARY GRAFFMAN, DIRECTOR
CURTIS HALL SIXTY-SEVENTH SEASON 1990-1991

MONDAY 18 FEBRUARY 1991 AT 8:00PM

The Edith L. Prostkoff Memorial Concert Series

## FORTIETH STUDENT RECITAL

Partita in E major for Violin, S, 1006 Johann Sebastian Bach (accompaniment by Robert Schumann) (1685-1750)
Preludium - Loure - Gavotte - Menuet I - Menuet II - Bouree - Gigue

Benjamin Schmid, violin Melissa Lin, piano

Terzetto in C major, Op. 74
Allegro ma non troppo
Larghetto
Scherzo: vivace
Tema con variazioni

Antonin Dvorak (1841-1904)

Benjamin Schmid, violin Alexander Kerr, violin Zvi Carmeli, viola

## INTERMISSION

Sonata for Violin and Piano in A major, Op. 13
Allegro molto
Andante
Allegro vivo
Allegro quasi presto

Gabriel Faure (1845-1924)

Tzigane Maurice Ravel (1875-1937)

Benjamin Schmid, violin Melissa Lin, piano

Graduation recital: Benjamin Schmid

Artistic considerations, students' schedules, and printers' deadlines are occasionally at crosspurposes: our programs may sometimes differ from the announcements in our comprehensive schedules.

The Edith L. Prostkoff Memorial Concert Series is generously supported by Mr. Robert Prostkoff in loving memory of his wife.

Benjamin Schmid: Graduating student of Aaron Rosand
Melissa Lin: Graduating student of Dr. Vladimir Sokoloff
Alexander Kerr: Student of Aaron Rosand
Zvi Carmeli: Curtis '90

Violins are the lively, forward importunate wits that distinguish themselves by the flourishes of imagination, sharpness of repartee, glances of satire, and bear away the upper part in every consort.

- Richard Steele

Electronic gadgets add much to the quality of life. But a chorus of beeps, tocsins, and paging alerts adds nothing to Bach, Beethoven, and Brahms. We urge you to defeat your devices before the music begins.

The use of cameras and recorders in the Hall must be authorized. Our building is unique, irreplaceable, and burnable: no smoking! The Steinway is the official piano of The Curtis Institute of Music.

PROGRAM INFORMATION IS AVAILABLE AT ANY TIME FROM 893-5261

The preferred time to peruse your programs, study them, krinkle them, wave, fold, or otherwise mutilate them is <a href="mailto:before">before</a> the music begins or after it ends - not during.

## THE FRIENDS OF CURTIS

The Friends of Curtis have an important role in helping to advance the careers of the Institute's students. Membership brochures detailing this can be obtained at the Main Reception Desk or by calling the Friends' Membership Office: (215)893-5279.

Dr. Vladimir Sokoloff, Director of Concert Programs



Jorge Bolet Memorial Concert



February 20, 1991 Curtis Hall 8:00 p.m.



Jorge Bolet

Jorge Bolet, one of the world's great concert pianists, died of October 16, 1990 at his home in Mountain View, California. The Curtis alumnus and former faculty member was considen by many to be among the last of the great Romantic pianists the grand tradition of Josef Hofmann and Sergei Rachmanino Born in Havana, Cuba in 1914, Mr. Bolet entered The Curtis Institute of Music at the age of 12, where he studied piano will David Saperton and Josef Hofmann and conducting with Frit Reiner. He was a member of the Curtis faculty from 1938 to 1942 and again from 1977 to 1986, during which time he serv as head of the piano department. Throughout his distinguish career, Mr. Bolet was the recipient of numerous awards, including the Naumberg and the Josef Hofmann award. He

performed and recorded extensively here and throughout the world, appearing on the Remington, RCA, Everest, Oiseau Lyre and Vox Labels, in addition to premiering works by John La Montaine, Norman Dello Joio and Joseph Marx. In the 1980s, Mr Bolet embarked on a series of highly acclaimed recordings of piano works by Franz Liszt for London/Decca Records. He immediately found himself in constant demand as a recital performer, giving over 100 concerts per season in North America, Europ Australia and the Far East. Mr. Bolet's renown as an interpreter of the Romantic repertoire is best expressed by *New York Times* critic Harold Schonberg, who wrote a 1978 review, "There may be others who can play the notes, but Bolet, with his roots in an older tradition than most today can summon up, has a feeling for the line, the elegance, the suave sound, the tapered phrase of high romanticism that is virtually unmatched today."

Gary Graffman began his 54-year association with The Curtis Institute when he was accepted as a piano student of the legendary Isabelle Vengerova in 1936 at the age of seven. Exactly a half-century later, in 1986, he assumed his present post of Director. During the intervening years, Mr. Graffman performed and recorded with leading orchestras in the world's major concert halls until, in 1979, an injury to his right hand limited his concertizing to the small, though brilliant, repertoire written for the left hand alone.

Meng-Chieh Liu entered The Curtis Institute in 1985 and studied with Mr. Bole Famil 1986. Since then he has studied with Eleanor Sokoloff and is currently studyir with Claude Frank. The 19-year-old pianist, who was a first prize winner in the Asia-Pacific Piano Competition, the Munz Piano Competition and the Stravinski International Piano Competition, has performed as soloist with orchestras througher United States and Canada.

Ju Hee Suh entered The Curtis Institute 12 years ago, when she was nine, and made her New York debut a year later with the New York Philharmonic under Zubi Mehta. Since then she has performed with that orchestra 11 times, as well as with The Philadelphia Orchestra, the London Symphony, the London Philharmonic, the Leningrad Philharmonic and other major world orchestras. Ju Hee studied with Mr. Bolet from 1981 to 1986. She also studied with Mieczyslaw Horszowski and Eleanor Sokoloff as well as Mr. Graffman, and received her Bachelor of Music degree as a piano major in 1988. Currently, Ju Hee is a student of Vladimir Sokoloff and is completing her requirements for a Master of Music degree in accompanying.

## Jorge Bolet Memorial Concert February 20, 1991 Curtis Hall



Two Pieces for Piano, Alexander Scriabin Left Hand, Op. 9 (1872-1915)

Prelude in C<sup>#</sup> minor Nocturne in D<sup>b</sup> major

Gary Graffman, piano

Faschingsschwank aus Wein Robert Schumann

(1810-1856)

Three Preludes Claude Debussy

Ondine (1862-1918)

The Girl with the Flaxen Hair

Minstrels

onata No. 4 in F# major, Op. 30 Alexander Scriabin Meng-Chieh Liu, piano

#### Intermission

Remarks by Dr. Vladimir Sokoloff in memory of Mr. Bolet

Presentation of Jorge Bolet Portrait to The Curtis Institute of Music by Mac Finley

Fantasy and Fugue on B-A-C-H Franz Liszt

(1811-1886)

Don Juan Fantasy Franz Liszt Ju Hee Suh, piano



The Curtis Institute of Music Gary Graffman, Director

Sixty-Seventh Season 1990-91
The Edith L. Prostkoff Memorial Concert Series





GARY GRAFFMAN, DIRECTOR

CURTIS HALL SIXTY-SEVENTH SEASON 1990-1991 FRIDAY 22 FEBRUARY 1991 AT 8:00pm

The Edith L. Prostkoff Memorial Concert Series

FORTY-FIRST STUDENT RECITAL

Graduation Recital: Ellen-Maria Justen

Sonata in B-flat major, K. 378 Allegro moderato Andantino sostenuto e cantabile Rondeau (allegro) Wolfgang Amadeus Mozart (1756-1791)

Duo Concertante for Violin and Piano (1932)
Cantilene - Eglogue I - Eglogue II Gigue - Dithyrambe

Igor Stravinsky (1882-1971)

Ellen-Maria Justen, violin Tania Lee, piano

Sonata for Violin Alone, Op. 31/1
Sehr lebhafte Achtel
Sehr langsame Viertel
Sehr lebhafte Viertel
Intermezzo, Lied: ruhig bewegte Achtel

Paul Hindemith (1895-1963)

Ellen-Maria Justen, violin

INTERMISSION

Fantasy in C major, Op. 159 (1827)

Franz Schubert (1797-1828)

Ellen-Maria Justen, violin Tania Lee, piano

Artistic considerations, students' schedules, and printers' deadlines are occasionally at crosspurposes: our programs may sometimes differ from the announcements in our comprehensive schedules.

The Edith L. Prostkoff Memorial Concert Series is generously supported by Mr. Robert Prostkoff in loving memory of his wife.

Ellen-Maria Justen: Graduating student of Szymon Goldberg Tania Lee: Graduating student of Gary Graffman

The final aim and reason for all music is the glorification of God and the refreshment of the spirit.

- Johann Sebastian Bach

Electronic gadgets add much to the quality of life. But a chorus of beeps, tocsins, and paging alerts adds nothing to Bach, Beethoven, and Brahms. We urge you to defeat your devices before the music begins.

The use of cameras and recorders in the Hall must be authorized. Our building is unique, irreplaceable, and burnable: no smoking! The Steinway is the official piano of The Curtis Institute of Music.

PROGRAM INFORMATION IS AVAILABLE AT ANY TIME FROM 893-5261

#### THE FRIENDS OF CURTIS

The Friends of Curtis have an important role in helping to advance the careers of the Institute's students. Membership brochures detailing this can be obtained at the Main Reception Desk or by calling the Friends' Membership Office: (215)893-5279.

The preferred time to peruse your programs, study them, krinkle them, wave, fold, or otherwise mutilate them is <u>before</u> the music begins or after it ends - not during.



THE CURTIS INSTITUTE OF

GARY GRAFFMAN, DIRECTOR

CURTIS HALL SIXTY-SEVENTH SEASON 1990-1991 MONDAY 25 FEBRUARY 1991 AT 8:00PM

The Edith L. Prostkoff Memorial Concert Series

## FORTY-SECOND STUDENT RECITAL

Trio for Viola, Clarinet and Harp "Elegiac" Sir Arnold Bax

(1883-1953)

Caroline Coade, viola Richard Hawley, clarinet Katerina Englichova, harp

Second Sonata for Violin and Piano 1 Summer Dreams 2 Brutal, Fast 3 Adagio 4 In Memory of Joe Venuti William Bolcom (b. 1938)

Maureen Nelson, violin Benjamin Loeb, piano (first performance of this music at The Curtis Institute)

Les collines d'Anacapri Brouillards La Puerta del Vino

Claude Debussy (1862 - 1918)

Toccata

Maurice Ravel (1875 - 1937)

Xiang-Dong Kong, piano

## INTERMISSION

L'Histoire du Soldat Part One

Igor Stravinsky (1882 - 1971)

1 The Soldier's March 2 Music to Scene 1 - Soldier's March -

3 Music to Scene 2

Part Two

4 The Soldier's March 5 The Royal March 6 The Little Concert

7 Three Dances (Tango, Waltz, Ragtime) 8 The Devil's Dance 9 The Little Choral 10 The Devil's Song

11 Great Choral 12 Triumphal March of the Devil

Emi Ohi Resnick, violin Glenn Gordon, doublebass Michael Rusinek, clarinet Daniel Matsukawa, bassoon Rodney Mack, trumpet John J. Freeman, trombone Stephane Pelegri, percussion John Kuether, narrator Alan Gilbert, conductor

Artistic considerations, students' schedules, and printers' deadlines are occasionally at crosspurposes: our programs may sometimes differ from the announcements in our comprehensive schedules.

The Edith L. Prostkoff Memorial Concert Series is generously supported by Mr. Robert Prostkoff in loving memory of his wife.

Caroline Coade: Graduating student of Karen Tuttle
Richard Hawley: Student of Donald Montanaro
Katerina Englichova: Student of Marilyn Costello
Maureen Nelson: Student of Yumi Ninomiya Scott
Benjamin Loeb: Student of Dr. Vladimir Sokoloff
Xiang-Dong Kong: Student of Claude Frank
Emi Ohi Resnick: Student of Szymon Goldberg
Glenn Gordon: Student of Roger Scott
Michael Rusinek: Student of Donald Montanaro
Daniel Matsukawa: Student of Bernard Garfield
Rodney Mack: Graduating student of Frank Kaderabek
John J. Freeman: Graduating student of Glenn Dodson
Stephane Pelegri: Graduating student of Michael Bookspan
Alan Gilbert: Student of Otto-Werner Mueller
John Kuether: Curtis '90

I hold that music is given to us to create order.

- Igor Stravinsky

Electronic gadgets add much to the quality of life. But a chorus of beeps, tocsins, and paging alerts adds nothing to Bach, Beethoven, and Brahms. We urge you to defeat your devices before the music begins.

The use of cameras and recorders in the Hall must be authorized. Our building is unique, irreplaceable, and burnable: no smoking! The Steinway is the official piano of The Curtis Institute of Music.

PROGRAM INFORMATION IS AVAILABLE AT ANY TIME FROM 893-5261

#### THE FRIENDS OF CURTIS

The Friends of Curtis have an important role in helping to advance the careers of the Institute's students. Membership brochures detailing this can be obtained at the Main Reception Desk or by calling the Friends' Membership Office: (215)893-5279.

The preferred time to peruse your programs, study them, krinkle them, wave, fold, or otherwise mutilate them is  $\underline{\text{before}}$  the music begins or after it ends - not during.

Dr. Vladimir Sokoloff, Director of Concert Programs

# The Curtis Institute of Music

presents

# La Tragédie de Carmen



February 26, 27 and March 1 8:00 p.m. Studio IIJ

# THE CURTIS INSTITUTE of Music

**bresents** 

# La Tragédie de Carmen

Music Adapted from Georges Bizet's Carmen by Marius Constant Text by Peter Brook, Jean-Claude Carrière & Marius Constant

> Stage Director Rhoda Levine, in collaboration with the cast

Conductor David Hayes

By arrangement with G. Schirmer, Inc. Agents in the United States for Publisher and Copyright Owner



## CAST

Carmen Ruby Philogene+#

Zheng Cao\*

Micaela Ienny Wollerman+#

Elizabeth St. Leger\*

Don José San-ky Kim+# Keith Alexander\*

Shuler Henslev+# Escamillo

Thomas Studebaker\*

Leo Holt

Zuniga Lillas Pastia Bruce Rameker

Garcia Daniel McDougall

The opera is to be performed without intermission

Cast singing on:

+ Tuesday, February 26

\* Wednesday, February 27

# Friday, March 1

(\*Monday, February 25 - Dress Rehearsal)

The action takes place in Seville, Spain; however, in this production our mandate is to concentrate on the relationships between characters rather than landscape.



The Curtis Institute of Music Gary Graffman Director

#### Message from the Head of the Vocal Studies Department

There are few music schools that would tempt fate by staging Bizer's Carmen: Carmen, after all, is one of the world's most popular operas, requiring a large cast, big chorus, full orchestra, and preferably, in the title role, the embodiment of the ultimate male fantasy of woman.

The Curtis Vocal Studies Department is not an opera company but a school. The repertoire presented by the young singers is a combination of practicality, educational values, emotional viability, and my own sensibility and aesthetic judgment. The choice of La Tragédie de Carmen was part of this jigsaw puzzle: It is important for the young singers to perform a work in French; I had to find a piece for a small space; and I wanted the piece to be with orchestra — a seemingly impossible task!

Carmen has teased my imagination for many years, and I remembered Peter Brook's version, which I saw some years back in New York City. When I looked at the scene, I realized we could indeed do Carmen. A different Carmen. A Carmen that is ideal for young singers to perform.

This Carmen needs wonderful young voices, a small space, virtually no props or design, and a fabulous chamber orchestra. This Curtis can offer you through Peter Brook's amazing version, La Tragédie de Carmen.

Mikael Eliasen



#### **Synopsis**

Peter Brook's adaptation is a pared down and intensely dramatic version of Bizet's opera, Carmen.

- Scene 1: Carmen stands alone; Micaela, a country girl, enters seeking Don José, a young officer from her hometown, to bring him a kiss from his mother. Don José falls almost instantly under Carmen's spell, which leads Micaela to fight with her.
  - Scene 2: Carmen wounds Micaela, and Zuniga, the lieutenant, orders Don José to take Carmen to jail. On the way Carmen seduces Don José, and he lets her go.
- Scene 3: At Lillas Pastia's tavern, Carmen dances for Don José and then mocks him. He kills Zuniga for interfering. Escamillo then appears; Don José threatens him, too. Carmen follows Escamillo and then returns to Don José.
  - Scene 4: Don José kills Garcia, Carmen's "man," as Carmen reads her cards which spell death. Micaela arrives, looking for Don José.
  - Scene 5: As Escamillo is about to enter the bull ring, he and Carmen sing of their love. Don José reappears in a last attempt to win Carmen. She rejects him.

    After Carmen is told Escamillo has been killed by the bull, she and Don José go to a secluded place where he kills her, as she knew he would.



### **Biographies**

### Rhoda Levine, Director

Ms. Levine joined the faculty of The Curtis Institute of Music this year as Acting Instructor and Director in Residence for the spring semester. She has worked as director/choreographer both on and off Broadway, The West End in London, and for the CBS, NBC and NET television networks. Her work has been seen at the Netherlands Opera, the Brussels Opera and the Scottish Opera as well as the opera companies of San Francisco, Houston, Dallas and New York, where she directed the world premiere of Anthony Davis' X: The Life and Times of Malcolm X, and the American premiere of Janacek's House of the Dead. She has worked at the Festival of Two Worlds (Spoleto and Charleston), The Jerusalem Festival, The Cabrillo Festival and the Holland Festival, to name a few.

### David Hayes, Conductor

Mr. Hayes, who also joined the Curtis faculty this year, is currently Assistant Chorus Master/Orchestra and Chorus Administrator for The Opera Company of Philadelphia, Assistant Conductor of The Philadelphia Singers, and Artistic Director of Underground Opera in Hartford, Connecticut. In 1989, he conducted *The Emperor of Atlantis* at The Curtis Institute of Music and conducted its Czechoslovakian premiere in August of 1990. Mr. Hayes, who studied conducting at Curtis with Otto-Werner Mueller and at the Pierre Monteux School with Charles Bruck, is a graduate of The Curtis Institute of Music and the University of Hartford.



### The Curtis Vocal Studies Department

Mikael Eliasen Head of Vocal Studies Department Administrator Ralph Batman Marciem Bazell Make-up Wayne Conner Opera History Dorothy Danner Stagecraft Movement Jennie Diggs Rhoda Levine Stagecraft Louis Menendez Staff Pianist Susan Nowicki Opera Coach Principal Opera Coach Danielle Orlando Donald St. Pierre Opera Coach

### THE CURTIS ORCHESTRA

Violins	Ellen-Maria Justen
	Benjamin Schmid
Viola	Stephen Werczynsk
Cello	Thomas Kraines
Double Bass	Glenn Gordon
Flute	Elizabeth Ostling
Oboe	Gustav Highstein
Clarinet	Richard Hawley
Bassoon	Sheila Bergby
Horn	Nicola Averill
Trumpet	George Chase
Trombone	Kevin Roberts
Harp	Rong Tan
Piano	Don St. Pierre
Percussion	Ryan Leveille
	David Weiner



### PRODUCTION STAFF

Conductor	David Hayes
Stage Director	Rhoda Levine
Lighting Designer	George McMahon
Fight Master	Payson Burt
Musical Preparation	Susan Nowicki Donald St. Pierre
Language Coach	Therese Rawson
Rehearsal Pianist	Louis Menendez
Production Manager	Ralph Batman
Stäge Manager	Kamel Boutros

The Curtis Institute of Music was founded in 1924 to train exceptionally gifted young musicians for careers as performing artists on the highest level. It provides full-tuition scholarships for all its students, attracting the finest young musicians from the United States and, this year, 18 foreign countries. In addition to offering undergraduate degrees in performance, composition and conducting, it offers the degrees of master of music in opera and accompanying.

The opera program offers carefully selected singers courses in repertoire and language, musical and dramatic analysis, and acting and stage direction. Since its founding, The Curtis Institute has contributed 21 members of the Metropolitan Opera beginning with Louise Lerch in 1926 and Rose Bampton in 1932, and continuing the tradition in more recent years with Anna Moffo, Judith Blegen,

Benita Valente, Katherine Ciesinski and Vinson Cole.



#### Would you like to hear more free performances by Curtis students?

Please join us on most Monday, Wednesday and Friday evenings during the school year, when Curtis students perform a varied selection of solo and chamber music. These free recitals begin at 8 p.m. in Curtis Hall and do not require tickets. For a recorded message of current program information, call 215-893-5261.



#### The Friends of Curtis

At The Curtis Institute of Music there are 164 young musicians of exceptional talent training for careers as performing artists. Music lovers can help this coming generation of composers, conductors, instrumentalists and singers prepare for the future by joining the Friends of Curtis.

The Friends of Curtis is an organization that has an important role in helping to advance the careers of the gifted young musicians studying at The Institute.

For membership information about the Friends, please call

The Curtis Institute of Music at (215) 893-5279.



# THE CURTIS INSTITUTE OF MUSIC GARY GRAFFMAN, DIRECTOR CURTIS HALL SIXTY-SEVENTH SEASON 1990-1991

CURTIS HALL SIXTY-SEVENTH SEASON 1990-199 FRIDAY 1 MARCH 1991 AT 8:00pm

#### THE EDITH L. PROSTKOFF MEMORIAL CONCERT SERIES

#### FORTY-THIRD STUDENT RECITAL

Sonata for Cello and Piano in G minor, Op. 65
Allegro moderato

F. Chopin (1810-1849)

Scherzo Largo

Finale: allegro

Derek Barnes, cello Ishmael Wallace, piano

Sonata No. 1 for Violin and Piano in A major, Op. 13 G. Faure Allegro molto (1845-1924)
Andante Allegro vivo Allegro quasi presto

Judith Ingolfsson, violin Eugene Watanabe, piano

#### INTERMISSION

Intermezzos, Op. 117
1 in E-flat major
2 in B-flat minor
3 in C-sharp minor

Johannes Brahms (1833-1897)

Sonata No. 2 in B-flat minor, Op. 36 (original version, 1913) Allegro agitato Non allegro - Lento L'istesso tempo - Allegro molto Sergei Rachmaninoff (1873-1943)

Xiang-Dong Kong, piano

Artistic considerations, students' schedules, and printers' deadlines are occasionally at crosspurposes: our programs may sometimes differ from the announcements in our comprehensive schedules.

The Edith L. Prostkoff Memorial Concert Series is generously supported by Mr. Robert Prostkoff in loving memory of his wife.

Derek Barnes: Graduating student of David Soyer
Ishmael Wallace: Student of Seymour Lipkin
Judith Ingolfsson: Student of Jascha Brodsky
Eugene Watanabe: Student of Leon Fleisher & Claude Frank
Xiang-Dong Kong: Student of Claude Frank

Music is enough for a lifetime - but a lifetime is not enough for music.

- Sergei Rachmaninoff

Electronic gadgets add much to the quality of life. But a chorus of beeps, tocsins, and paging alerts adds nothing to Bach, Beethoven, and Brahms. We urge you to defeat your devices before the music begins.

The use of cameras and recorders in the Hall must be authorized. Our building is unique, irreplaceable, and burnable: no smoking! The Steinway is the official piano of The Curtis Institute of Music.

PROGRAM INFORMATION IS AVAILABLE AT ANY TIME FROM 893-5261

The preferred time to peruse your programs, study them, krinkle them, wave, fold, or otherwise mutilate them is <u>before</u> the music begins or after it ends - not during.

#### THE FRIENDS OF CURTIS

The Friends of Curtis have an important role in helping to advance the careers of the Institute's students. Membership brochures detailing this can be obtained at the Main Reception Desk or by calling the Friends' Membership Office: (215)893-5279.

### The University of Pennsylvania Music Department

presents



NEW MUSIC WORKSHOP
BY GRADUATE STUDENT COMPOSERS
Saturday, March 2, 1991 8 PM
The Curtis Institute of Music

#### PROGRAM

Retrophobia

Ferdinand Liva, violin Kristin Ostling, cello Sherry Segal, harpsichord Gen Uine Morgo

A Letter to Avigdor

Samuel Heifetz, english horn

Ofer Ben-Amots

Alone? Together? (Music for Clarinet and String Trio)

Michael Rusinek, clarinet Ivan Chan, violin Hsin-Yun Huang, viola Wilhelmina Smith, cello Boaz Ben-Moshe

Avis Urbanus

1-- W-D -- -- -- -- -- -- -- -- --

Kelly McDermot, flute

Relativity Variations

Pierre Jalbert

Ofer Ben-Amots

Rachel Matthews, piano



Boar Ben-Moshe was born in Tel Aviv, Israel, in 1962. Following three years of army service, at the age of 22 he entered the Department of Composition and Musical Theory at the Jerusalem Rubin Academy of Music. In the ensuing six years, he studied under such composers as Mark Kopytman, Zvi Avni. Ami Mayani, and Menachem Zur. He graduated in 1989 with a Master Diploma in Composition. In the summer of 1988 he participated in the Gaudeamus Musical Days for young composers in Amsterdam. Boaz Ben-Moshe is presently attending the Composition Department at the University of Pennsylvania as a first year graduate student.

Pierre Jalbert was born in 1967. in Manchester, New Hampshire. He began piano lessons at age 5 with Sister Jacqueline of St. Anthony's Parish in Manchester. He later moved to Vermont where he studied piano and composition with Arlene Cleary. In 1989, he graduated from Oberlin Conservatory, where he received a degree in both composition and piano performance. Currently, he is enrolled in the graduate program at the University of Pennsylvania. His compositions have received awards from BMI, ASCAP, and SCI.

#### Relativity Variations

In the title, "Relativity Variations", the word "relativity" simply refers to an idea I had for the form of a set of variations when I began writing the piece. My initial intent was to take one aspect of Einstein's relativity theory (as the speed of an object increases, time slows down relative to a slower moving object) and make a musical form in which harmonic motion gradually became slower as speed increased. As is always the case with many initial plans, while composing the piece I found I had to modify this approach somewhat in order to incorporate more contrasting ideas and variety, but I think the initial concept still remains in the overall outcome of the piece. This work was written with the helpful guidance of Jay Reise and George Crumb.

Gen Morgo began violin studies and Little League at age 6, finding the latter to be far preferable. Her first attempts in composition were characterized by a discrepancy between the sum of beats per measure and the meter indicated, a plight which plagues her to this day.

#### Retrophobia

When I informed my fellow composers that I was writing a piece which included harpsichord. I was greeted with a universal response of disdain and disfavor. I realized later that they were inflicted with <u>Retrophobia</u>, a malady characterized by a feat of early instruments.

Ofer Ben-Amots, a native-born Israeli, studied piano, composition, and music theory at Tel Aviv University, at the Conservatoire de Musique de Geneve, privately with Alberto Ginastera, and at the Nordrhein-Westfalen Hochschule für Musik. Currently a teaching fellow and doctoral candidate in the Department of Music at the University of Pennsylvania, Mr. Ben-Amots has studied composition with Richard Wernick, Jay Reise, and George Crumb, and theory with Leonard B. Meyer. He was awarded a University Fellowship in 1987, and twice received the Pepper Fellowship (1989 and 1990). He is the 1988 recipient of the Kavanagh Prize for his composition Fanfare for Orchestra.

#### Avis Urbanus

Avis Urbanus for amplified flute was written in collaboration with dancer/choreographer Erica Kaufman in March, 1990. The Latin name of the piece - which means "City Bird" in its simple translation - is a play on words with several meanings -- Avis: 1) bird 2) sing 3) a bird of omen or an omen in general. The flautist enters and leaves the stage like the brief vist of a bird. The duality in musical atmosphere throughout the piece is created by juxtaposing two contrasting singing gestures: on the one hand, short, rapid figures played in the upper registers, reminiscent of a bird's song; and on the other hand, a combination of humming and playing techniques mostly in the lowest register. These two extremes reflect a mystical conflict between Avibus Bonis - a good omen - and the Avi Mala - a bad omen of an unknown or undefined fate. Avis Urbanus was originally performed by the flutist and a single dancer.

#### A Letter to Avigdor

Imagine a letter with words and sentences, a personal letter with commas, periods, and parentheses; imagine all these in a musical language, in sound.





Gary Graffman, Director

Curtis Hall Sixty-seventh Season 1990-1991 Monday 11 March1991 at 8:00pm

### The Edith L. Prostkoff Memorial Concert Series

#### FORTY-FOURTH STUDENT RECITAL

Graduation recital: Jennifer Orchard

Sonata for Violin and Keyboard in D major, Op. 1/13 Adagio Allegro Larghetto Allegro George Frideric Handel (1685-1759)

Sonata No. 6 in A major for Piano and Violin, Op. 30/1 Allegro Adagio molto espressivo Allegro con variazioni Ludwig van Beethoven (1770-1827)

Adagio (2nd movement from Kammerkonzert)

Alban Berg (1885-1935)

Jennifer Orchard, violin
Peter Miyamoto, piano
Michael Rusinek, clarinet
INTERMISSION

Concerto for Violin in F-sharp minor Allegro pathetique

Heinrich Wilhelm Ernst (1814-1865)

Jennifer Orchard, violin Peter Miyamoto, piano

Hours of physical application and mental concentration produce the results you hear at these recitals. The Institute is proud to present this highly specialized, gifted group of young performers. We hope you bring to our concerts - along with your love for music - an awareness of the audience's sensibilities. It's unfair to expect a very young child to sit quietly through a concert, and it's grossly unfair to impose such a child on a music-loving audience. Please do not bring very young children to our concerts.

Artistic considerations, students' schedules, and printers' deadlines are occasionally at crosspurposes: our programs may sometimes differ from the announcements in our comprehensive schedules.

The Edith L. Prostkoff Memorial Concert Series is generously supported by Mr. Robert Prostkoff in loving memory of his wife.

Jennifer Orchard: Graduating student of Szymon Goldberg Peter Miyamoto: Student of Leon Fleisher & Claude Frank

Musick is the thing of the world that I love most.

- Samuel Pepys

Electronic gadgets add much to the quality of life. But a chorus of beeps, tocsins, and paging alerts adds nothing to Bach, Beethoven, and Brahms. We urge you to defeat your devices before the music begins.

The use of cameras and recorders in the Hall must be authorized. Our building is unique, irreplaceable, and burnable: no smoking! The Steinway is the official piano of The Curtis Institute of Music.

PROGRAM INFORMATION IS AVAILABLE AT ANY TIME FROM 893-5261

The preferred time to peruse your programs, study them, krinkle them, wave, fold, or otherwise mutilate them is <u>before</u> the music begins or after it ends - not during.

#### THE FRIENDS OF CURTIS

The Friends of Curtis have an important role in helping to advance the careers of the Institute's students. Membership brochures detailing this can be obtained at the Main Reception Desk or by calling the Friends' Membership Office: (215)893-5279.

Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



GARY GRAFFMAN, DIRECTOR

CURTIS HALL SIXTY-SEVENTH SEASON 1990-1991 WEDNEDAY 13 MARCH 1991 AT 8:00pm

The Edith L. Prostkoff Memorial Concert Series

#### FORTY-FIFTH STUDENT RECITAL

Piano Concerto No. 4 in G major, Op. 58 Ludwig van Beethoven Allegro moderato Andante con moto Rondo

Allegro con brio, ma non leggiere

(1770 - 1827)

Wai Cheng, piano Pei-Yao Wang, 2nd piano

Fantasy in C minor, K. 475

Wolfgang Amadeus Mozart (1756 - 1791)Sonata No. 4 in C minor, Op. 29 (1917) Sergei Prokofiev Allegro molto sostenuto (1891 - 1953)Andante assai

Peter Miyamoto, piano

Artistic considerations, students' schedules, and printers' deadlines are occasionally at crosspurposes: our programs may sometimes differ from the announcements in our comprehensive schedules.

The Edith L. Prostkoff Memorial Concert Series is generously supported by Mr. Robert Prostkoff in loving memory of his wife.

Wai Cheng: Graduating student of Seymour Lipkin Pei-Yao Wang: Student of Gary Graffman & Seymour Lipkin Peter Miyamoto: Student of Leon Fleisher & Claude Frank

Music, the mosaic of the Air.

- Andrew Marvell

Electronic gadgets add much to the quality of life. But a chorus of beeps, tocsins, and paging alerts adds nothing to Bach, Beethoven, and Brahms. We urge you to defeat your devices before the music begins.

The use of cameras and recorders in the Hall must be authorized. Our building is unique, irreplaceable, and burnable: no smoking! The Steinway is the official piano of The Curtis Institute of Music.

THE NEXT DAY'S PROGRAM IS AVAILABLE AT ANY TIME FROM 893-5261

#### THE FRIENDS OF CURTIS

The Friends of Curtis have an important role in helping to advance the careers of the Institute's students. Membership brochures detailing this can be obtained at the Main Reception Desk or by calling the Friends' Membership Office: (215)893-5279.

The preferred time to peruse your programs, study them, krinkle them, wave, fold, or otherwise mutilate them is <u>before</u> the music begins or after it ends - not during.

Dr. Vladimir Sokoloff, Director of Concert Programs



GARY GRAFFMAN, DIRECTOR

Curtis Hall Sixty-seventh Season 1990-1991 Friday 15 March 1991 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

#### FORTY-SIXTH STUDENT RECITAL

Sonata in D Minor for Violin Alone, Op. 27/3 "Ballade"

Eugene Ysaye (1858-1931)

Violin Concerto in D major, Op. 77
3rd movement:
Allegro giocoso, ma non troppo vivace

Johannes Brahms (1833-1897)

Benjamin Schmid, violin Christi Muse, piano

Sonata for Piano in G major, Op. 78 (D 894)
Molto moderato e cantabile
Andante
Menuetto: Allegro moderato
Allegretto

Franz Schubert (1797-1828)

Angela Au, piano

Hours of physical application and mental concentration produce the results you hear at these recitals. The Institute is proud to present this highly specialized, gifted group of young performers. We hope you bring to our concerts - along with your love for music - an awareness of the audience's sensibilities. It's unfair to expect a very young child to sit quietly through a concert, and it's grossly unfair to impose such a child on a music-loving audience. Please do not bring very young children to our concerts.

The Edith L. Prostkoff Memorial Concert Series is generously supported by Mr. Robert Prostkoff in loving memory of his wife.

Benjamin Schmid: Graduating student of Aaron Rosand Christi Muse: Graduating student of Dr. Vladimir Sokoloff Angela Au: Student of Eleanor Sokoloff & Gary Graffman

Life - without music - would be an error.

- Friederich Nietzsche

Electronic gadgets add much to the quality of life. But a chorus of beeps, tocsins, and paging alerts adds nothing to Bach, Beethoven, and Brahms. We urge you to defeat your devices before the music begins.

The use of cameras and recorders in the Hall must be authorized. Our building is unique, irreplaceable, and burnable: no smoking! The Steinway is the official piano of The Curtis Institute of Music.

THE NEXT DAY'S PROGRAM IS AVAILABLE AT ANY TIME FROM 893-5261

The preferred time to peruse your programs, study them, krinkle them, wave, fold, or otherwise mutilate them is <u>before</u> the music begins or after it ends - not during.

#### THE FRIENDS OF CURTIS

The Friends of Curtis have an important role in helping to advance the careers of the Institute's students. Membership brochures detailing this can be obtained at the Main Reception Desk or by calling the Friends' Membership Office: (215)893-5279.

Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



GARY GRAFFMAN, DIRECTOR CURTIS HALL SIXTY-SEVENTH SEASON 1990-1991 SATURDAY 16 MARCH 1991 AT 8:00PM

The Curtis Institute Chamber Orchestra conducted by SZYMON GOLDBERG

Concerto Grosso in D minor, Op. 6/10 George Friderick Handel Overture - Allegro

(1685 - 1759)

Franz Joseph Haydn

Air (lentement) Allegro Allegro

Allegro moderato

Symphony No. 83 in G minor "The Hen" Allegro spiritoso Andante

Menuet (allegretto) Finale: vivace

INTERMISSION

Two Fugues (from Art of the Fugue, S. 1080) Johann Sebastian Bach (1685 - 1750)

Kammermusik, Op. 24/1 Very quick and tempestuous Moderately quick halves Quartet (very slow and with expression) Animated

Paul Hindemith (1895 - 1963)

(1732 - 1809)

#### ORCHESTRA

#### VIOLINS

Emi Ohi Resnick Kimberly Fisher Jennifer Orchard Yumi Hwang Judith Ingolfsson Lisamarie Vana Brian Krinke Desiree Ruhstrat Qin Wang

Ellen-Maria Justen Choong-Jin Chang Elissa Koljonen Hyuna Kim Yuki MacQueen Sylwia Konopka Yuko Naito Maureen Nelson

#### VIOLAS

Stephen Werczynski Stephen Cresswell Jennifer Stahl Daniel Panner Tatjana Mead Hui Liu

#### CELLOS

Derek Barnes Soo Hyun Lee Mirjam Ingolfsson Pitnarry Shin Sophie Shao

#### DOUBLEBASSES

Steven Larson Don-Michael Hill Matthew Frischmann

#### **HARPSICHORD**

Benjamin Loeb

#### FLUTE

Christina Smith

#### OBOES

Jonathan Fischer Gustav Highstein

#### CLARINET

Michael Rusinek

#### BASSOONS

Danial Matsukawa Sheila Bergby

#### HORNS

Nicola Averill Karen Mendocha

#### TRUMPET

Rodney Mack

#### PERCUSSION

G. Victor Yerrid Ryan Leveille

#### PIANO

Benjamin Loeb

#### ACCORDION

Mario Tacca (guest)

### ORCHESTRA COORDINATOR & LIBRARIAN

Richard Zuch



GARY GRAFFMAN, DIRECTOR

Curtis Hall Sixty-seventh Season 1990-1991 Monday 18 March 1991 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

#### FORTY-SEVENTH STUDENT RECITAL

Sonata for Piano and Violin No. 4 in A major, Op. 23 Presto Ludwig van Beethoven (1770-1827)

Andante scherzoso, piu allegretto Allegro molto

Reiko Uchida, piano Kyu-Young Kim, violin

Octet, Op. 166
Adagio - Allegro
Andante un poco mosso
Scherzo: allegro vivace
Andante con variazioni
Menuetto: allegro
Andante - Molto allegro

Franz Schubert (1797-1828)

Juliette Kang, violin Brian Krinke, violin Hsin-Hyun Huang, viola Mirjam Ingolfsson, cello Glenn Gordon, doublebass Michael Rusinek, clarinet Daniel Matsukawa, bassoon Nicola Averill, horn

Artistic considerations, students' schedules, and printers' deadlines are occasionally at crosspurposes: our programs may sometimes differ from the announcements in our comprehensive schedules.

The Edith L. Prostkoff Memorial Concert Series is generously supported by Mr. Robert Prostkoff in loving memory of his wife.

Reiko Uchida: Student of Claude Frank
Kyu-Young Kim: Student of Jaime Laredo & Yumi Ninomiya Scott
Juliette Kang: Graduating student of Jascha Brodsky
Brian Krinke: Student of Szymon Goldberg
Hsin-Yun Huang: Student of Michael Tree
Mirjam Ingolfsson: Student of Orlando Cole
Glenn Gordon: Graduating student of Roger Scott
Michael Rusinek: Student of Donald Montanaro
Daniel Matsukawa: Student of Bernard Garfield
Nicola Averill: Graduating student of Myron BLoom

Felix Galimir prepared the Schubert

Music is the electrical soil in which the spirit lives, thinks, and invents.

- Ludwig van Beethoven

Electronic gadgets add much to the quality of life. But a chorus of beeps, tocsins, and paging alerts adds nothing to Bach, Beethoven, and Brahms. We urge you to defeat your devices before the music begins.

The use of cameras and recorders in the Hall must be authorized. Our building is unique, irreplaceable, and burnable: no smoking! The Steinway is the official piano of The Curtis Institute of Music.

#### 893-5261: call it for the next day's concert

The preferred time to peruse your programs, study them, krinkle them, wave, fold, or otherwise mutilate them is <a href="mailto:before">before</a> the music begins or after it ends - not during.

#### THE FRIENDS OF CURTIS

The Friends of Curtis have an important role in helping to advance the careers of the Institute's students. Membership brochures detailing this can be obtained at the Main Reception Desk or by calling the Friends' Membership Office: (215)893-5279.

Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



GARY GRAFFMAN, DIRECTOR

CURTIS HALL SIXTY-SEVENTH SEASON 1990-1991 TUESDAY 19 MARCH 1991 AT 8:00PM

The Edith L. Prostkoff Memorial Concert Series

#### FORTY-EIGHTH STUDENT RECITAL

The Curtis Opera Department presents
An Evening of Lieder and Songs

On This Island

Benjamin Britten (1913-1976)

Jenny Wollerman, soprano Donald St. Pierre, piano

Soliloquy from Billy Budd

Britten

Thomas Studebaker, baritone Donald St. Pierre, piano

Sally Gardens Ash Grove Oliver Cromwell Britten

San-ky Kim, tenor Donald St. Pierre, piano

#### INTERMISSION

Ich wollt' ein Strausslein binden Sausle, liebe Myrthe Amor

Richard Strauss (1864-1949)

Ilana Davidson, soprano Benjamin Loeb, piano

Vier letzte Lieder (Four Last Songs) September (H. Hesse) Beim Schlafengehen (H. Hesse) Fruhlinhg (H. Hesse) Im Abendrot (J. von Eichendorff)

Strauss

Elizabeth St. Leger, soprano Donald St. Pierre, piano

Artistic considerations, students' schedules, and printers' deadlines are occasionally at crosspurposes: our programs may sometimes differ from the announcements in our comprehensive schedules.

The Edith L. Prostkoff Memorial Concert Series is generously supported by Mr. Robert Prostkoff in loving memory of his wife.

Jenny Wollerman, Thomas Studebaker, San-ky Kim, Ilana Davidson, and Elizabeth St. Leger are students in the Master's Degree Opera Program with Mikael Eliasen
Miss Wollerman, Miss Davidson, Miss St. Leger, and Mr. Kim

are graduating students
Benjamin Loeb: Student of Dr. Vladimir Sokoloff
Donald St. Pierre: Staff opera coach

If you have any soul worth expressing, it will show itself in your singing.

- John Ruskin

Electronic gadgets add much to the quality of life. But a chorus of beeps, tocsins, and paging alerts adds nothing to Bach, Beethoven, and Brahms. We urge you to defeat your devices before the music begins.

The use of cameras and recorders in the Hall must be authorized. Our building is unique, irreplaceable, and burnable: no smoking! The Steinway is the official piano of The Curtis Institute of Music.

#### 893-5261: call it for the next day's concert

The preferred time to peruse your programs, study them, krinkle them, wave, fold, or otherwise mutilate them is before the music begins, or after it ends, not during.

#### THE FRIENDS OF CURTIS

The Friends of Curtis have an important role in helping to advance the careers of the Institute's students. Membership brochures detailing this can be obtained at the Main Reception Desk or by calling the Friends' Membership Office: (215)893-5279.

Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



#### GARY GRAFFMAN, DIRECTOR

### CURTIS HALL SIXTY-SEVENTH SEASON 1990-1991

WEDNESDAY 20 MARCH 1991 AT 8:00PM

The Edith L. Prostkoff Memorial Concert Series

#### FORTY-NINTH STUDENT RECITAL

Sonata in G minor for Doublebass & Piano 1 Grave 2 Allegro 3 Adagio 4 Vivace

Henry Eccles (1694 - 1735)

Reid Anderson, doublebass Melissa Lin, piano

Concerto in E minor for Doublebass & Piano Serge Koussevitsky 1 Allegro 2 Andante 3 Allegro

(1874 - 1951)

Matthew Allan Frischman, doublebass Koji Attwood, piano

Duet for Cello & Doublebass 1 Allegro 2 Andante Molto 3 Allegro

Giaocchino Rossini (1792 - 1868)

Thomas Kraines, cello Daniel McDougall, doublebass

Concerto in D major for Doublebass & Piano 1 Allegro 2 Adagio 3 Allegro Karl Ditters von Dittersdorf (1739 - 1799)

Don-Michael A. Hill, doublebass Tania Lee, piano

#### INTERMISSION

Per questa bella mano, K. 612

Wolfgang Amadeus Mozart (1756 - 1791)

Derrick Lawrence, bass/baritone Erik Gronfor, doublebass Melissa Lin, piano

The Last Contrabass in Las Vegas

Eugene Kurtz

Steven Larson, doublebass Nancy-Beth Barr as "The Woman"

Concerto in D major for Doublebass & Piano Jean Baptist Vanhal 1 Allegro moderato 2 Adagio 3 Allegro (1739 - 1813)

> Glenn Lewis Gordon, doublebass Christi Muse, piano

Artistic considerations, students' schedules, and printers' deadlines are occasionally at crosspurposes: our programs may sometimes differ from the announcements in our comprehensive schedules.

The Edith L. Prostkoff Memorial Concert Series is generously supported by Mr. Robert Prostkoff in loving memory of his wife.

Reid Anderson, Matthew Allan Frischman, Daniel McDougall, Don-Michael A. Hill, Erik Gronfor, Steven Larson, and Glenn Lewis Gordon are students of Roger Scott.

Mr. Larson and Mr. Gordon are graduating
Melissa Lin: Graduating student of Dr. Vladimir Sokoloff
Koji Attwood: Student of Seymour Lipkin
Thomas Kraines: Student of Orlando Cole
Tania Lee: Graduating student of Gary Graffman
Derrick Lawrence: Student of Marlena Malas
Nancy-Beth Barr: Curtis alumna, guest artist
Christi Muse: Graduating student of Dr. Vladimir Sokoloff

MUsic is a calculation which the soul makes unconsciously in secret.

- Gottfried von Leibnitz

Electronic gadgets add much to the quality of life. But a chorus of beeps, tocsins, and paging alerts adds nothing to Bach, Beethoven, and Brahms. We urge you to defeat your devices before the music begins.

The use of cameras and recorders in the Hall must be authorized. Our building is unique, irreplaceable, and burnable: no smoking! The Steinway is the official piano of The Curtis Institute of Music.

#### 893-5261: call it for the next day's concert

The preferred time to peruse your programs, study them, krinkle them, wave, fold, or otherwise mutilate them is before the music begins, or after it ends, not during.

#### THE FRIENDS OF CURTIS

The Friends of Curtis have an important role in helping to advance the careers of the Institute's students. Membership brochures detailing this can be obtained at the Main Reception Desk or by calling the Friends' Membership Office: (215)893-5279.

Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



GARY GRAFFMAN, DIRECTOR

CURTIS HALL SIXTY-SEVENTH SEASON 1990-1991 FRIDAY 22 MARCH 1991 AT 8:00pm

The Edith L. Prostkoff Memorial Concert Series

#### FIFTIETH STUDENT RECITAL

Eight Piano Pieces, Op. 76 (1879) Capriccio in F-sharp minor Capriccio in B minor Intermezzo in A-flat major Intermezzo in B-flat major Capriccio in C-sharp minor Intermezzo in A major Intermezzo in A minor Capriccio in C major

Johannes Brahms (1833 - 1897)

Anthony Hewitt, piano

Sonata No. 2 for Piano & Cello in F major, Op. 99 Allegro vivace Allegro affetuoso

Allegro passionato

Allegro molto

Eileen Buck, piano Wendy Warner, cello

Sonata No. 3 for Piano & Violin in D minor, Op. 108 Brahms Allegro Adagio

Brahns

Un poco presto e con sentimento Presto agitato

Benjamin Loeb, piano Wei-Pin Kuo, violin

#### INTERMISSION

Concerto No. 1 for Piano in D minor, Op. 15 Maestoso Adagio Rondo: allegro ma non troppo

Brahms

Peter Miyamoto, piano Meng-Chieh Liu, 2nd piano

Artistic considerations, students' schedules, and printers' deadlines are occasionally at crosspurposes: our programs may sometimes differ from the announcements in our comprehensive schedules.

The Edith L. Prostkoff Memorial Concert Series is generously supported by Mr. Robert Prostkoff in loving memory of his wife.

Anthony Hewitt: Student of Leon Feisher & Claude Frank
Eileen Buck: Graduating student of Dr. Vladimir Sokoloff
Wendy Warner: Student of Mstislav Rostropovich
Benjamin Loeb: Student of Dr. Vladimir Sokoloff
Wei-Pin Kuo: Student of Jascha Brodsky & Jaime Laredo
Peter Miyamoto: Student of Leon Fleisher & Claude Frank
Meng-Chieh Liu: Student of Claude Frank

It is not hard to compose, but it is wonderfully hard to let the superfluous notes fall under the table.

- Johannes Brahms

Electronic gadgets add much to the quality of life. But a chorus of beeps, tocsins, and paging alerts adds nothing to Bach, Beethoven, and Brahms. We urge you to defeat your devices before the music begins.

The use of cameras and recorders in the Hall must be authorized. Our building is unique, irreplaceable, and burnable: no smoking! The Steinway is the official piano of The Curtis Institute of Music.

#### 893-5261: call it for the next day's concert

The preferred time to peruse your programs, study them, krinkle them, wave, fold, or otherwise mutilate them is before the music begins, or after it ends, not during.

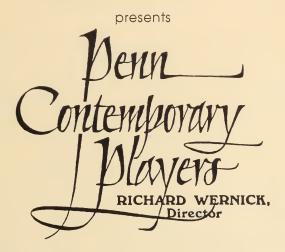
#### THE FRIENDS OF CURTIS

The Friends of Curtis have an important role in helping to advance the careers of the Institute's students. Membership brochures detailing this can be obtained at the Main Reception Desk or by calling the Friends' Membership Office: (215)893-5279.

Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division

### The University of Pennsylvania Music Department



A 70TH BIRTHDAY CONCERT FOR RALPH SHAPEY



# THE PENN CONTEMPORARY PLAYERS Richard Wernick, Director

#### PROGRAM

Evocation No. 1 (1959)

Ralph Shapey

Barbara Sonies, violin Glenn Steele, percussion Charles Abramovic, piano

Concerto Grosso for Woodwind Quintet (1981)

Ralph Shapey

Pamela Guidetti, flute, alto flute and piccolo Dorothy Freeman, oboe and english horn Arne Running, clarinet and bass clarinet Norman Spielberg, bassoon and contrabassoon Martin Webster, french horn

Evocation No. 2 (1979)

Ralph Shapey

Lori Barnet, cello William Kerrigan, percussion Charles Abramovic, piano

The cooperation of the Curtis Institute of Music is gratefully acknowledged.

Please join us in a reception for Mr. Shapey after the concert.

The New York Times has called Ralph Shapey one of America's "most gifted, vital, and dynamic composer-conductors of the twentieth century".

Born in 1921 in Philadelphia, Ralph Shapey studied violin with Emanuel Zetlin and composition with Stefan Wolpe. He taught at the University of Pennsylvania, and joined the faculty of the University of Chicago in 1964. There he founded and became Director of the Contemporary Chamber Players, an ensemble with which he was to perform an impressive range of new music during the years that followed.

Ralph Shapey received first prize in the 1990 Kennedy Center Friedheim Competition for his Concerto for Cello, Piano, and String Orchestra. He has also been awarded a MacArthur Foundation Fellowship (1982), three MacDowell Colony Fellowships, the Brandeis University Creative Arts Award, an award from the American Academy-National Institute of Arts and Letters, the Walter W. Naumburg Recording Award, and commissions from Dimitri Mitropoulous, the Aeolian Chamber Players, the American Brass Quintet, the Fromm Foundation, and the Koussevitzky Foundation, among others, Mr. Shapey has composed over sixty-five works, from music for solo instruments through a wide variety of chamber combinations, and pieces for orchestra. He was one of six composers to have received Constitutional Commissions from the Philadelphia Orchestra to celebrate the 200th anniversary of the United States Constitution in 1987, and one of his latest projects is a commission for the Chicago Symphony Orchestra in honor of the centennials of that orchestra and of the University of Chicago,

In conferring the American Academy-National Institute of Arts and Letters award to Mr. Shapey, George F. Kennan described Shapey's music as "exciting and dynamic...full of rugged power and high originality, developed over a number of years in response to an intensely personal vision, uninfluenced by changing fashion".

### The Friends of The Curtis Institute of Music

present

## Peter Serkin

Benefit Recital



Monday, March 25, 1991 7:00 p.m. Curtis Hall



Benefit for The Curtis Student Assistance Fund

### THE FRIENDS OF THE CURTIS INSTITUTE OF MUSIC

### Peter Serkin, pianist

Johannes Brahms Three Chorale Preludes, Op. 122 (1896)

1. Herzlich tut mich erfreuen

2. Herzlich tut mich verlangen 3. O Welt, ich muss dich lassen

Peter Lieberson

Breeze of Delight (1989) Oliver Knussen

Variations (1989) . . . in real time (1988)

Ludwig van Beethoven

Alexander Goehr

Six Bagatelles, Op. 126 (1823-24)

#### INTERMISSION

Wolfgang Amadeus Mozart

Sonata in F major, K. 533 & 494 (1788)

Allegro Andante

Rondo: Allegretto

Frederic Chopin

Polonaise in C minor, Op. 40, No. 2 (1839)

Frederic Chopin

Bolero, Op. 19 (1833)



Pro Arte, New World, Sony Classical, RCA, Deutsche Grammophon Mr. Serkin is a Steinway artist Exclusive Representation: Shirley Kirshbaum & Associates



The Curtis Institute of Music Gary Graffman Director

#### Peter Serkin Benefit Recital

#### Benefactors

The Consul of Mexico and Mrs. Gonzalo Aguirre Andrea M. Baldeck, M.D. and William M. Hollis, Jr. Boyd T. Barnard Mr. and Mrs. Ernest L. Biddle, Jr. Ulrich Boeckheler Mrs. John A. Bremble Vera D. Bruestle Mr. and Mrs. Albert I. Caplan Mr. and Mrs. M. Todd Cooke Dr. W. Stephen Croddy Dr. and Mrs. Samuel L. D'Amato Mrs. Joseph N. Epstein Robert Fitzpatrick Mrs. Clair G. Frantz Dr. and Mrs. Abraham M. Frumin

The Consul General of Italy and

Adele and David Gray Bernard M. Guth Emily M. Wallace Harvey Mimi and John Le Bourgeois Elaine Levitt and Joel Gershman Mrs. Herbert R. Moody Mabes Morrill Charles W. Nichols, M.D. Mrs. Eugene Ormandy Mr. and Mrs. Meyer P. Potamkin Gabrielle and Al Rinaldi. Jacobs-Steinway Pianos Dr. and Mrs. Karl F. Rugart Gerhard Schmid Susan Starr Cecilia Segawa Tannenbaum Mr. and Mrs. David S. Traub Mary Bowman Valentine Barrie and Stephen Van Dyck Mr. and Mrs. lack Wolgin Ron Wormser

Dr. and Mrs. Harold Wurzel

### Anne and Robert Yarnall Sponsors

Felix Galimir

Dr. Robert Gill

Mrs. Franco Giordano

Naomi and Gary Graffman

R. Randolph Apgar
Mrs. Steve Bell
Allen D. Black
Dr. and Mrs. Harris R. Clearfield
Mrt. and Mrs. James Crowell
Mary K. and Richard A. Doran
Ellen and Wesley Emmons
Dr. and Mrs. Francisco Enriquez
Mr. and Mrs. Richard J. Fox
Jack C. Goushian, Esquire
Edwin D. Greenbaum
Lisa Halterman
Mrs. Robert A. Hauslohner
Mr. and Mrs. Edward C. Hess
Mr. and Mrs. Henry Walters
Mr. and Mrs. Henry Walters

Julie A. Jensen
Julie A. Jensen
Vivienne Kotlikoff
Rebecca E. Lewis and
Jonathan S. Friedlaender
Jim McClelland
James P. O'Brien
Lachlan Pitcarm
Eileen Rosenau
Drs. Dahlia and Robert Sataloff
Carole and Joseph Shanis
Mrs. Adrian Siegel
Mr. and Mrs. Stanley P. Stern
Dr. and Mrs. Stanley P. Stern
Dr. and Mrs. Vava Vavra
Mr. Eric von Stark

#### Patrons

Mr. and Mrs. Au Bak Ling Barbara and John Bailey Flora and Edward Becker Audrey C. Bedford Dr. and Mrs. Bernard Behrend Elizabeth M. Brady Helen Caro Mr. and Mrs. Sylvan M. Cohen Dr. and Mrs. Mark T. DiMarcangelo Alexander Fiorillo Johann George Barbara Moskow Goldberg Mrs. Rachel Bok Goldman Mr. and Mrs. Thomas Gorman Mr. and Mrs. Robert Bromley Grinnell Miriam and Charles Kanev Mr. and Mrs. lefferson Bok Kise Mrs. Philip Klein Mr. and Mrs. Fredric R. Kornberg Dr. and Mrs. Victor Kremens Mr. and Mrs. John B. Leake

Sonia Leon Cirel and Howard Magen Mr. and Mrs. David C. Melnicoff Dr. and Mrs. Mark Mishkin Mr. and Mrs. Nicholas J. Page Ivan Pascal Therese Casadesus Rawson Rita Rome Burt Rosenfield Beatrice S. Rossman Dr. and Mrs. Louis E. Rossman Mr. and Mrs. Fred M. Rothman Dr. Raymond C. Saalbach Barbara Schmid Benjamin Schmid Mr. and Mrs. Edward Schwartz

Mr. and Mrs. B. Herbert Lee

Patricia Toner
Benita Valente and Anthony P. Checchia
Phoebe and Leo Vernon
Mr. and Mrs. John Murray Wilson

Dr. and Mrs. William Wolgin

#### Contributors

Cecilia and Ray Benner Shirley Madsen Solomon M. Berman Bernard Mayers Mrs. Robert W. Miller ludith A. Dooling Dr. and Mrs. Daniel Drachman Pamela Model Clelland N. Green, II Mr. and Mrs. Robert B. Moore Daniel Greene, Esquire Mr. and Mrs. Shaun F. O'Malley Eslye N. Rappeport Mrs. Avery D. Harrington Mr. and Mrs. Leslie C. High Mr. and Mrs. Milton Rothman ITW Foundation Katherine A. Schick Virginia E. Kifferly Dr. and Mrs. Norman Schneeberg Lee Lamont, President, Gay E. Scott ICM Artists Ltd. Adeline Tomasone Anira and leffrey Landau Elizabeth Walker Dr. and Mrs. Francesco Leto Bersy Frantz Warkins

- Lists Incomplete -

Marvin Lundy, Esquire

David Wetherill

#### Our Thanks To All Donors to the Silent Auction

Dr. Barbara Elliott Bailey
The Barclay Hotel
Dean Witter Reynolds, Inc.
Wesley Emmons, Goldsmith
The Four Seasons Hotel
Framing By Walter
Dr. Franco Giordano, The Consul General of Italy
Mr. and Mrs. Jay M. Gross
Ursula Hobson Fine Art Framing
Hibberd's Books
Hotel Atop The Bellevue
Jacob's Music-Steinway Pianos

The Kings Collar
Gilbert Luber Gallery
Open House
The Peppermill Cafe

The Philadelphia Chamber Ensemble, Donald Montanaro

Pomodoro Restaurant Theodore Presser Music Company Primus Incorporated

Raya's Salon The Rittenhouse Hotel, 210 Restaurant

Roman Holiday

Santoro and Company

Shackamaxon's Catering
The Spa at Paul and Kay's

Christine Valmy Skin Care Salon
Mr. and Mrs. Leo Vernon
The Victor Cafe
Dr. Burton Wasserman

Edward G. Wilson Antiques

#### The Silent Auction Committee:

Ellen Emmons, Chair, Anne Marie Borghese, John Brown, Nancy Claster, Elizabeth Crowell, Suzanne Gorman, Lisa Halterman and Rita Rome

#### Special Thanks To

Peter Serkin for donating his services Naomi and Gary Graffman Tiffany & Co. for donating tonight's favors Thoughts In Bloom for the flowers

#### Contributors

Cecilia and Ray Benner Solomon M. Berman Judith A. Dooling

Dr. and Mrs. Daniel Drachman Clelland N. Green, II

Daniel Greene, Esquire Mrs. Avery D. Harrington Mr. and Mrs. Leslie C. High

ITW Foundation Virginia E. Kifferly Lee Lamont, President,

ICM Artists Ltd. Anita and Jeffrey Landau Dr. and Mrs. Francesco Leto

Dr. and Mrs. Francesco Leto Marvin Lundy, Esquire Shirley Madsen Bernard Mayers

Mrs. Robert W. Miller Pamela Model

Mr. and Mrs. Robert B. Moore Mr. and Mrs. Shaun F. O'Malley Eslye N. Rappeport

Mr. and Mrs. Milton Rothman Katherine A. Schick

Dr. and Mrs. Norman Schneeberg

Gay E. Scott
Adeline Tomasone
Elizabeth Walker
Betsy Frantz Watkins
David Wetherill

- Lists Incomplete -

### Our Thanks To All Donors to the Silent Auction

Dr. Barbara Elliott Bailey The Barclay Hotel Dean Witter Reynolds, Inc. Wesley Emmons, Goldsmith The Four Seasons Hotel

Framing By Walter Dr. Franco Giordano, The Consul General of Italy Mr. and Mrs. Jay M. Gross

Ursula Hobson Fine Art Framing Hibberd's Books

Hotel Atop The Bellevue Jacob's Music-Steinway Pianos The Kings Collar

> Gilbert Luber Gallery Open House

The Peppermill Cafe

The Philadelphia Chamber Ensemble, Donald Montanaro

Theodore Presser Music Company Primus Incorporated

Raya's Salon

The Rittenhouse Hotel, 210 Restaurant Roman Holiday

Santoro and Company Shackamaxon's Catering

The Spa at Paul and Kay's Christine Valmy Skin Care Salon

iristine Valmy Skin Care Salon Mr. and Mrs. Leo Vernon

The Victor Cafe
Dr. Burton Wasserman

Edward G. Wilson Antiques

#### The Silent Auction Committee:

Ellen Emmons, Chair, Anne Marie Borghese, John Brown, Nancy Claster, Elizabeth Crowell, Suzanne Gorman, Lisa Halterman and Rita Rome

#### Special Thanks To

Peter Serkin for donating his services Naomi and Gary Graffman Tiffany & Co. for donating tonight's favors Thoughts In Bloom for the flowers

#### Peter Serkin Benefit Recital

#### Benefactors

Adele and David Gray

Bernard M. Guth

The Consul of Mexico and Mrs. Gonzalo Aguirre Andrea M. Baldeck, M.D. and William M. Hollis, Jr. Boyd T. Barnard Mr. and Mrs. Ernest L. Biddle, Jr. Ulrich Boeckheler Mrs. John A. Bremble Vera D. Bruestle Mr. and Mrs. Albert J. Caplan Mr. and Mrs. M. Todd Cooke Dr. W. Stephen Croddy Dr. and Mrs. Samuel L. D'Amato Mrs. Joseph N. Epstein Robert Fitzpatrick Mrs. Clair G. Frantz Dr. and Mrs. Abraham M. Frumin Felix Galimir

Emily M. Wallace Harvey Mimi and John Le Bourgeois Elaine Levitt and Joel Gershman Mrs. Herbert R. Moody Mabes Morrill Charles W. Nichols, M.D. Mrs. Eugene Ormandy Mr. and Mrs. Meyer P. Potamkin Gabrielle and Al Rinaldi. Jacobs-Steinway Pianos Dr. and Mrs. Karl F. Rugart Gerhard Schmid Susan Starr Cecilia Segawa Tannenbaum Mr. and Mrs. David S. Traub Mary Bowman Valentine Dr. Robert Gill Barrie and Stephen Van Dyck The Consul General of Italy and Mr. and Mrs. Jack Wolgin Mrs. Franco Giordano Ron Wormser Naomi and Gary Graffman Dr. and Mrs. Harold Wurzel Anne and Robert Yarnall

#### Sponsors

R. Randolph Apgar Mrs. Steve Bell Allen D. Black Dr. and Mrs. Harris R. Clearfield Mr. and Mrs. James Crowell Mary K. and Richard A. Doran Ellen and Wesley Emmons Dr. and Mrs. Francisco Enriquez Mr. and Mrs. Richard J. Fox lack C. Goushian, Esquire Edwin D. Greenbaum Lisa Halterman Mrs. Robert A. Hauslohner Mr. and Mrs. Edward C. Hess Mr. and Mrs. Henry Walters

Julie A. Jensen Vivienne Kotlikoff Rebecca E. Lewis and Ionathan S. Friedlaender lim McClelland James P. O'Brien Lachlan Pitcairn Eileen Rosenau Drs. Dahlia and Robert Sataloff Carole and Joseph Shanis Mrs. Adrian Siegel Mr. and Mrs. Stanley P. Stern Dr. and Mrs. Ivan Vavra Mr. Eric von Stark

Mr. and Mrs. B. Herbert Lee

Sonia Leon

#### Patrons

Dr. and Mrs. William Wolgin

Mr. and Mrs. Au Bak Ling Barbara and John Bailey Flora and Edward Becker Audrey C. Bedford Dr. and Mrs. Bernard Behrend Elizabeth M. Brady Helen Caro Mr. and Mrs. Sylvan M. Cohen Dr. and Mrs. Mark T. DiMarcangelo Alexander Fiorillo Johann George Barbara Moskow Goldberg Mrs. Rachel Bok Goldman Mr. and Mrs. Thomas Gorman Mr. and Mrs. Robert Bromley Grinnell Miriam and Charles Kanev Mr. and Mrs. Jefferson Bok Kise Mrs. Philip Klein Mr. and Mrs. Fredric R. Kornberg Dr. and Mrs. Victor Kremens

Mr. and Mrs. John B. Leake

Cirel and Howard Magen Mr. and Mrs. David C. Melnicoff Dr. and Mrs. Mark Mishkin Mr. and Mrs. Nicholas J. Page Ivan Pascal Therese Casadesus Rawson Rita Rome Burt Rosenfield Beatrice S. Rossman Dr. and Mrs. Louis E. Rossman Mr. and Mrs. Fred M. Rothman Dr. Raymond C. Saalbach Barbara Schmid Benjamin Schmid Mr. and Mrs. Edward Schwartz Patricia Toner Benita Valente and Anthony P. Checchia Phoebe and Leo Vernon Mr. and Mrs. John Murray Wilson



#### Peter Serkin

Considered to be one of this generation's finest pianists, Peter Serkin is equally acclaimed as a recitalist, soloist, chamber musician and recording artist. He entered The Curtis Institute of Music in 1958, where he studied for six years with Lee Luvisi, Mieczyslaw Horszowski, and his father, Rudolf Serkin, Director of Curtis from 1968-76.

Since his first public performance in 1949 at the Marlboro Music Festival, Mr. Serkin has appeared with the world's major symphony orchestras, including those of Boston, New York, Philadelphia, Chicago, San Francisco and Los Angeles, as well as with the Amsterdam

Concertgebouw, Berlin Philharmonic, the English Chamber Orchestra and the Vienna Symphony, to name a few. He has been widely recorded on numerous labels, including Pro Arte, Sony Classical, RCA Red Seal, Vanguard, Orion and Erato. His recording of the six Mozart concertos, written in 1784, received the prestigious Deutsche Schallplatten Prize and was nominated for a Grammy here in the United States.

Renowned for his creativity and diversity in selecting repertoire, throughout the years Mr. Serkin has explored all musical styles. Recently his 1989-90 U.S. recital tour, *The Serkin Commissions*, featured eleven new works commissioned from ten of the world's most eminent composers.



#### The Friends of Curtis

There are 164 young musicians of exceptional talent training for careers as performing artists at The Curtis Institute of Music. Music lovers can help this new generation of composers, conductors, instrumentalists and singers prepare for the future by joining the Friends of Curtis, an organization that plays an important role in helping to advance the careers of the gifted young musicians studying at The Institute. For membership information, please call 215-893-5279.



#### The Curtis Student Assistance Fund

This fund helps financially needy students meet the expenses of living in Philadelphia. It also helps to insure that The Institute will be able to continue to admit only the most gifted young musicians solely on the basis of talent, rather than on ability to pay.



# Program Notes

Brahms: Three Chorale Preludes, Op. 122

In 1896, the year before his death, Johannes Brahms wrote the eleven Chorale Preludes for organ, Opus 122. He knew he was dying — riddled with cancer, he had been further weakened by pneumonia, contracted while standing in the rain by the grave of Clara Schumann, a beloved friend, the year before. Brahms had both a great love for and a deep knowledge of old music, and in these preludes he continues the two great North German traditions: the choral hymn, frequently found in Lutheran church music, and the reinterpretation of music conceived originally for one medium, but transferred to another.

Each prelude reflects the mood of its text, and the title serves to indicate this mood. "My Inmost Heart Rejoices" and "My Inmost Heart Doth Yearn" express, appropriately, joy and longing, while the last piece, "O World, e'en must I leave thee" is an extraordinarily moving farewell from a great man resigned to his death.

# Lieberson: Breeze of Delight

Born in New York City in 1946, Peter Lieberson has studied composition with Milton Babbitt, Charles Wuorinen and Harvey Sollberger. Mr. Serkin commissioned Breeze of Delight for his 1989-90 U.S. recital program entitled The Serkin Commissions, which featured 11 new works by today's foremost composers. This is not the first work Mr. Lieberson has written for Peter Serkin: The Boston Symphony Orchestra commissioned Mr. Lieberson to write a Piano Concerto for Mr. Serkin in 1983. As a result of that work's success, the Boston Symphony then commissioned Mr. Lieberson to write a symphony.

Mr. Lieberson, who wrote *Breeze of Delight* in July of 1989, explained the work as "the first of three short pieces I wrote. When I finished composing *Breeze of Delight*, I thought it might make a good opening piece for Peter Serkin's concert, and I offered it to him as a birthday gift."

# Knussen: Variations, Op. 24

Described by the *New Grove* as "the most precocious English musical talent to emerge since Britten," Oliver Knussen was born in Glasgow in 1952. At the age of 15 he completed his First Symphony and conducted the London Symphony in its premiere. The Variations, which Peter Serkin also commissioned for his 1989 tour, were written in September/October of that year. Mr. Knussen explains, "Although they are concise—the 12 variations play for a little more than six minutes in all—1 have tried to integrate highly contrasted textural and expressive approaches to a very limited amount of raw material ... within a three-part dramatic design: an initial group of five character-variations, a central passacaglia enclosing four more variations, and a final set of three, more etude-like variations functioning as coda to the whole." The Variations are dedicated to Peter and Regina Serkin.

# Goehr: ...in real time

Alexander Goehr, born in Berlin in 1932 and raised in England, is the son of conductor Walter Goehr, who was a pupil of Schoenberg. Alexander studied at the Royal Manchester College and was co-founder of the Manchester New Music Group with Peter Maxwell Davies, Harrison Birtwistle and John Ogdon. He subsequently studied with Olivier Messiaen in Paris. Of tonight's ...in real time, Mr. Goehr wrote, "Bemused by the idea of six minutes — and how to make a whole piece in that time, I had the idea of 12 preludes, each exactly 30 seconds long. Because of the brevity, I wanted each to maintain a kind of species counterpoint character, so that the listener would become aware of a regular change every half minute."

# Beethoven: Six Bagatelles, Op. 126

The literal English translation of "bagatelle" is "a trifle." But although Beethoven himself used this term on the manuscript, "trifling" cannot describe anything but the size of his last three sets of hagatelles. Written around the same time as the Ninth Symphony, *Diabelli* Variations and the *Missa Solemnis*, the bagatelles are graceful and eloquently wrought, each reflecting an intense, but fleeting mood of the composer, from the "songful and complacent" first piece to the gruff, stormy fourth. Popular with pianists and audiences alike, the set is frequently performed.

# Mozart: Sonata in F major, K. 533 and 494

It can hardly be said that the origins of the Sonata in F major are lofty or romantic — Mozart wrote the "Little Rondo" in F major, K. 494 in 1786 for one of his less important pupils and added an Allegro and Andante, (K. 533) in January 1788 partially to offset his debts with his publisher, Hoffmeister, by providing him with a sonata. Despite these lowly origins, and despite the lack of stylistic unity among the three movements, the Sonata in F major has a depth of feeling that makes its rare performances both memorable and moving — the first two movements having the grandeur of Mozart's late works and the rondo having a rich and lovely style. Mr. Serkin follows the tradition of his teacher, Mieczysław Horszowski, in his programming of this rarely played but lovely sonata.

# Chopin: Polonaise in C minor, Op. 40, No. 2

Frederic Chopin's first published composition, written at the age of eight, was a polonaise and although many great composers have written polonaises — including Bach, Mozart, Schuhert, Beethoven and Tchaikovsky — Chopin is most closely linked with this form. In fact, he raised it almost to a kind of national epic. Despite its French name, the polonaise is a Polish processional dance, moderate in tempo, having acquired its name, according to Grove's Dictionary, "(in) the 17th century, a period during which three French princesses in succession became the consorts of Polish kings and French customs and the French language were current at the court." It served both for court ceremonies and as a peasant dance.

Chopin's polonaises, although called "heroic hymns of battle" by James Gibbons Huneker, often contain glimpses of a more melancholy, poetic composer. The Polonaise in C minor, Op. 40, No. 2 is a melancholy, desolate Chopin — the opening theme in tragic hass octaves is only partially relieved by a songful section in A flat. Anton Rubinstein saw the two sections as two panels of a diptych: Poland in all her glory, then Poland laid waste by the invader.

# Chopin: Bolero, Op. 19

The Spanish dance, bolero, is linked to the Polish polonaise by the most conspicuous of its rhythms (represented by a dah dit-dit dah dah). This may well be one reason why Chopin's Bolero, written within a year or two of his arrival in Paris, is more authentic than the more famous boleros of his French counterparts, notably Ravel, although the Polish composer had not yet visited Spain.

Chopin's Bolero opens with resounding notes, calling for attention. Two melodies introduce the two dancers — one light and fast, the other still animated but slower, and gracious. Only after this can the dance itself begin — a long series of melodies and rhythms reminiscent of strumming guitars and clicking castanets.

#### Peter Serkin Benefit Recital Committee

Boyd T. Barnard, Honorary Chairman

\*Madeline Frantz, Co-Chair

\*Edith Evans Frumin, Co-Chair

\*Barbara and John Bailey

Andrea M. Baldeck, M.D. and

William M. Hollis, Jr.

Marcantonio Barone

Mr. and \*Mrs. Steve Bell

Mr. and Mrs. Ernest Biddle fr.

\*Mrs. Cary William Bok

Ann Marie and Marco Bor hese

\*Mr. and Mrs. Bruce C. Boyce

Vera D. Bruestle

Mr. and Mrs. Robert Clast

Dr. and Mrs. Harris R. Clearfield

\*Dr. W. Stephen Croddy

Mr. and Mrs. James Crowell

Dr. and Mrs. Samuel L. D'Amato

Ellen and Wesley Emmons

\*Mrs. Joseph N. Epstein

Robert Fitzpatrick

\*Mrs. Henry P. Glendinning

Barbara Moskow Goldberg

\*Mrs. Rachel Bok Goldman

Hershel Gordon

Mr. and Mrs. Thomas Gorman

Jack C. Goushian, Esquire

\*Naomi and Gary Graffman

\*Adele and David Grav

Clelland N. Green, II

Lisa Halterman

Mrs. Robert A. Hauslohner

Julie Jensen

Miriam and \*Charles Kaney

\*Mr. and Mrs. Jefferson Bok Kise

Mrs. Philip Klein

\*Fanabel Block Kremens

Mr. and Mrs. John B. Leake

Sonia Leon

Dr. and Mrs. Francesco Leto

Elaine Levitt and Joel Gershman

Rebecca E. Lewis and

Jonathan S. Friedlaender

Marvin Lundy, Esquire

Cirel and Howard Magen

Mr. and \*Mrs. Robert W. Miller

\*Mrs. Herbert R. Moody

Dr. Charles Nichols

Mr. and Mrs. Meyer P. Potamkin

Mr. and Mrs. David W. Rawson

\*Gabrielle and Al Rinaldi

Rita Rome

Eileen Rosenau

Dr. and Mrs. Karl F. Rugart

Dr. Raymond Saalbach

Mr. and Mrs. Robert Montgomery Scott

Eleanor and Dr. Vladimir Sokoloff

Susan Starr

Mr. and Mrs. Daniel Traister

Mr. and Mrs. David S. Traub

Benita Valente and Anthony P. Checchia

Mary Bowman Valentine

Dr. and Mrs. Ivan Vavra

Phoebe and Leo Vernon

Mr. and Mrs. Henry Walters

Mr. and Mrs. John Murray Wilson

Mr. and Mrs. Jack Wolgin

Dr. and Mrs. William Wolgin

Ron Wormser

Anne and Robert Yarnall

<sup>\*</sup>The Board of Directors of The Friends of The Curtis Institute of Music



GARY GRAFFMAN, DIRECTOR

CURTIS HALL SIXTY-SEVENTH SEASON 1990-1991 TUESDAY 26 MARCH 1991 AT 8:00PM

The Edith L. Prostkoff Memorial Concert Series

FIFTY-FIRST STUDENT RECITAL

eme, Op. 25

Ernest Chausson (1855-1899)

Judith Franziska Ingolfsson, violin Kevin Murphy, piano

orices for Violin Alone, Op. 1

Niccolo Paganini (1782-1840)

). 13

Judith Franziska Ingolfsson, violin

klarte Nacht, Op. 4 (1899)

Arnold Schoenberg (1874-1951)

Benjamin Schmid & Steven Copes, violins Anna Marie Ahn & Hsin-Yun Huang, violas Wendy Warner & Thomas Kraines, cellos The Institute's students offer stimulating musical occasions of professional quality, and our audience can add to that quality by remembering that the starting time for our recitals is 8:00pm. We would appreciate your leaving home early enough so that you arrive at Curtis Hall before 8:00pm. If delays are unavoidable please understand we cannot seat latecomers during a performance or between movements of a work.

Hours of physical application and mental concentration produce the results you hear at these recitals. The Institute is proud to present this highly specialized, gifted group of young performers. We hope you bring to our concerts - along with your love for music - an awareness of the audience's sensibilities. It's unfair to expect a very young child to sit quietly through a concert, and it's grossly unfair to impose such a child on a music-loving audience. Please do not bring very young children to our concerts.

The Edith L. Prostkoff Memorial Concert Series is generously supported by Mr. Robert Prostkoff in loving memory of his wife.

Judith Franziska Ingolfsson: Student of Jascha Brodsky
Kevin Murphy: Graduating student of Dr. Vladimir Sokoloff
Benjamin Schmid: Graduating student of Aaron Rosand
Steven Copes: Student of Aaron Rosand
Anna Marie Ahn: Graduating student of Joseph de Pasquale
Hsin-Yun Huang: Student of Michael Tree
Wendy Warner: Student of Mstislav Rostropovich
Thomas Kraines: Student of Orlando Cole

Felix Galimir prepared the Schoenberg

Music is the nearest at hand, the most orderly, the most delicate, and the most perfect, of all bodily pleasures; it is also the only one which is equally helpful to all the ages of man.

— John Ruskin

The use of cameras and recorders in the Hall must be authorized. Our building is unique, irreplaceable, and burnable: no smoking! The Steinway is the official piano of The Curtis Institute of Music.

# 893-5261: call it for the next day's concert

The preferred time to peruse your programs, study them, krinkle them, wave, fold, or otherwise mutilate them is before the music begins, or after it ends, not during.

# THE FRIENDS OF CURTIS

The Friends of Curtis have an important role in helping to advance the careers of the Institute's students. Membership brochures detailing this can be obtained at the Main Reception Desk or by calling the Friends' Membership Office: (215)893-5279.

Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



GARY GRAFFMAN, DIRECTOR

CURTIS HALL SIXTY-SEVENTH SEASON 1990-1991
WEDNESDAY 27 APRIL 1991 AT 8:00PM

The Edith L. Prostkoff Memorial Concert Series

#### FIFTY-SECOND STUDENT RECITAL

Atlantis (W. H. Auden)

Eric Sessler (b. 1969)

Tracey Welborn, tenor
Anthony Quartuccio, conductor
Nieli Newman, flute & alto flute
Victoria Bullock, clarinet & bass clarinet
John Fekete, bassoon George Chase, trumpet
Heather Johnson, horn Katerina Englichova, harp
G. Victor Yerrid & Ryan Leveille, percussion
Yuki MacQueen, violin Mirjam Ingolfsson, cello

Sonatensatz for Violin & Piano

Johannes Brahms (1833-1897)

Caprice after Camille Saint-Saens's Etude in the Form of a Waltz, Op. 52/6

Eugene Ysaye (1858-1931)

Steven Copes, violin Benjamin Loeb, piano

Sonata for Piano & Viola in E-flat major, Op. 120/2 (1894) Allegro amabile Allegro appasionato Andante con moto

Brahms

Reiko Uchida, piano Daniel Panner, viola

# INTERMISSION

An Chloe, K. 524 Das Veilchen, K. 476 Wolfgang Amadeus Mozart (1756-1791)

Ariettes oubliees (1888) C'est l'extase Il pleure dans mon coeur L'ombre des arbres Claude Debussy (1862-1918)

They Replied, Op. 21/4
Here it is Lovely, Op. 21/7
Lilacs, Op. 21/5
Loneliness, Op. 21/6

Sergei Rachmaninoff (1873-1943)

Jenny Wollerman, soprano Mikael Eliasen, piano

The Institute's students offer stimulating musical occasions of professional quality, and our audience can add to that quality by remembering that the starting time for our recitals is 8:00pm. We would appreciate your leaving home early enough so that you arrive at Curtis Hall before 8:00pm. If delays are unavoidable please understand we cannot seat latecomers during a performance or between movements of a work.

Artistic considerations, students' schedules, and printers' deadlines are occasionally at crosspurposes: our programs may sometimes differ from the announcements in our comprehensive schedules.

The Edith L. Prostkoff Memorial Concert Series is generously supported by Mr. Robert Prostkoff in loving memory of his wife.

Eric Sessler: Student of Ned Rorem Anthony Quartuccio: Graduating student of Otto-Werner Mueller Nieli Newman: Student of Julius Baker & Jeffrey Khaner Victoria Bullock: Student of Donald Montanaro John Fekete: Student of Bernard Garfield George Chase: Student of Frank Kaderabek Heather Johnson: Student of Myron Bloom Katerina Englichova: Student of Marilyn Costello G. Victor Yerrid: Student of Michael Bookspan Ryan Leveille: Student of Michael Bookspan Yuki MacQueen: Student of Jascha Brodsky & Arnold Steinhardt Mirjam Ingolfsson: Student of Orlando Cole Steven Copes: Student of Aaron Rosand Benjamin Loeb: Student of Dr. Vladimir Sokoloff Reiko Uchida: Student of Claude Frank Daniel Panner: Student of Joseph de Pasquale Jenny Wollerman: Graduating student in the Master's Degree Opera Program with Mikael Eliasen MIkael Eliasen: Head of Opera Department

Music is best understood by children and animals.

- Igor Stravinsky

Electronic gadgets add much to the quality of life. But a chorus of beeps, tocsins, and paging alerts adds nothing to Bach, Beethoven, and Brahms. We urge you to defeat your devices before the music begins.

The use of cameras and recorders in the Hall must be authorized. Our building is unique, irreplaceable, and burnable: no smoking! The Steinway is the official piano of The Curtis Institute of Music.

# 893-5261: call it for the next day's concert

The preferred time to peruse your programs, study them, krinkle them, wave, fold, or otherwise mutilate them is before the music begins, or after it ends, not during.

THE FRIENDS OF CURTIS

The Friends of Curtis have an important role in helping to advance the careers of the Institute's students. Membership brochures detailing this can be obtained at the Main Reception Desk or by calling the Friends' Membership Office: (215)893-5279.

Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



GARY GRAFFMAN, DIRECTOR
CURTIS HALL SIXTY-SEVENTH SEASON 1990-1991
FRIDAY 29 MARCH 1991 AT 8:00pm

• The Edith L. Prostkoff Memorial Concert Series

### FIFTY-THIRD STUDENT RECITAL

Graduation Recital: Kimberly Fisher

Sonata for Piano & Violin in F major, K. 376 (1781)

Wolfgang Amadeus Mozart (1756-1791)

Allegro Andante

Rondo: allegretto grazioso

Sonata No. 3 for Piano & Violin in D minor, Op. 108 (1886/88) Allegro

Allegro Adagio Presto agitato

> Kimberly Fisher, violin Louis Menendez, piano

### INTERMISSION

Suite Italienne
Introduzione: allegro moderato
Serenata: larghetto
Tarentella: vivace
Gavotta con due variazioni
Scherzino: presto alla breve
Minuetto a finale: moderato - molto vivace

Igor Stravinsky (1882-1971)

Johannes Brahms

(1833 - 1897)

La Gitana The Old Refrain Tambourin Chinois

Fritz Kreisler (1875-1962)

Kimberly Fisher, violin Louis Menendez, piano

The Institute's students offer stimulating musical occasions of professional quality, and our audience can add to that quality by remembering that the starting time for our recitals is 8:00pm. We would appreciate your leaving home early enough so that you arrive at Curtis Hall before 8:00pm. If delays are unavoidable please understand we cannot seat latecomers during a performance or between movements of a work.

Hours of physical application and mental concentration produce the results you hear at these recitals. The Institute is proud to present this highly specialized, gifted group of young performers. We hope you bring to our concerts - along with your love for music - an awareness of the audience's sensibilities. It's unfair to expect a very young child to sit quietly through a concert, and it's grossly unfair to impose such a child on a music-loving audience. Please do not bring very young children to our concerts.

The Edith L. Prostkoff Memorial Concert Series is generously supported by Mr. Robert Prostkoff in loving memory of his wife.

Kimberly Fisher: Graduating student of Yumi Ninomiya Scott Louis Mienendez: Staff pianist

When I hear music, I flutter, and am the scene of life, as a fleet of merchantmen when the wind rises.

- Henry Thoreau

Electronic gadgets add much to the quality of life. But a chorus of beeps, tocsins, and paging alerts adds nothing to Bach, Beethoven, and Brahms. We urge you to defeat your devices before the music begins.

The use of cameras and recorders in the Hall must be authorized. Our building is unique, irreplaceable, and burnable: no smoking! The Steinway is the official piano of The Curtis Institute of Music.

# 893-5261: call it for the next day's concert

The preferred time to peruse your programs, study them, krinkle them, wave, fold, or otherwise mutilate them is before the music begins, or after it ends, not during.

# THE FRIENDS OF CURTIS

The Friends of Curtis have an important role in helping to advance the careers of the Institute's students. Membership brochures detailing this can be obtained at the Main Reception Desk or by calling the Friends' Membership Office: (215)893-5279.



Gary Graffman, Director Curtis Hall Sixty-seventh Season 1990-1991

SATURDAY 30 MARCH 1991 AT 8:00PM

The Edith L. Prostkoff Memorial Concert Series

#### FIFTY-FOURTH STUDENT RECITAL

Suite No. 5 in C minor for Cello Solo
Prelude - Allemande - Corrente Sarabande - Gavottes I & II - Gique

Johann Sebastian Bach (1685-1750)

Jennifer Stahl, viola

Elijah

No. 14: Draw near, all ye people No. 17: Is not His word like a fire?

No. 26: It is enough

Felix Mendelssohn (1809-1847)

Jeryl L. Metzler, baritone Amy Gates, piano

Canticle V, Op. 89 (1974)
The Death of St. Narcissus (T.S. Eliot)

Benjamin Britten (1913-1976)

San-ky Kim, tenor Katerina Englichova, harp

#### INTERMISSION

Concerto No. 2 for Piano & Orchestra in A major Franz Liszt Adagio sostenuto assai - Allegro agitato assai - (1811-1886) Allegro moderato - Allegro deciso - Marziale, un poco meno allegro - Allegro animato (one continuous movement)

Susanne Son, piano Chieh Chang, 2nd piano The Institute's students offer stimulating musical occasions of professional quality, and our audience can add to that quality by remembering that the starting time for our recitals is 8:00pm. We would appreciate your leaving home early enough so that you arrive at Curtis Hall before 8:00pm. If delays are unavoidable please understand we cannot seat latecomers during a performance or between movements of a work.

Hours of physical application and mental concentration produce the results you hear at these recitals. The Institute is proud to present this highly specialized, gifted group of young performers. We hope you bring to our concerts - along with your love for music - an awareness of the audience's sensibilities. It's unfair to expect a very young child to sit quietly through a concert, and it's grossly unfair to impose such a child on a music-loving audience. Please do not bring very young children to our concerts.

The Edith L. Prostkoff Memorial Concert Series is generously supported by Mr. Robert Prostkoff in loving memory of his wife.

Jennifer Stahl: Student of Karen Tuttle
Jeryl L. Metzler: Student of Todd Duncan
Amy Gates: Graduating student of Dr. Vladimir Sokoloff
San-ky Kim: Graduating student in the Master's Degree Opera
Program with Mikael Eliasen
Katerina Englichova: Student of Marilyn Costello
Susanne Son: Student of Seymour Lipkin
CHieh Chang: Student of Gary Graffman

Insects sting, not from malice, but because they want to live. It is the same with critics - they desire our blood, not our pain.

- Friedrich Nietzsche

Electronic gadgets add much to the quality of life. But a chorus of beeps, tocsins, and paging alerts adds nothing to Bach, Beethoven, and Brahms. We urge you to defeat your devices before the music begins.

The use of cameras and recorders in the Hall must be authorized. Our building is unique, irreplaceable, and burnable: no smoking! The Steinway is the official piano of The Curtis Institute of Music.

# 893-5261: call it for the next day's concert

The preferred time to peruse your programs, study them, krinkle them, wave, fold, or otherwise mutilate them is before the music begins, or after it ends, not during.

#### THE FRIENDS OF CURTIS

The Friends of Curtis have an important role in helping to advance the careers of the Institute's students. Membership brochures detailing this can be obtained at the Main Reception Desk or by calling the Friends' Membership Office: (215)893-5279.

Dr. Vladimir Sokoloff, Director of Concert Programs



GARY GRAFFMAN, DIRECTOR

CURTIS HALL SIXTY-SEVENTH SEASON 1990-1991 MONDAY 1 APRIL 1991 AT 8:00pm

The Edith L. Prostkoff Memorial Concert Series

#### FIFTY-FIFTH STUDENT RECITAL

Graduation Recital: Juliette Kang

Sonata No. 1 for Piano and Violin in G major, Op. 78 (1878) Vivace ma non troppo Adagio Allegro molto moderato Johannes Brahms (1833-1897)

Variations on "The Last Rose of Summer"

Heinrich W. Ernst (1814-1865)

Juliette Kang, violin Melissa Lin, piano

### INTERMISSION

Sonata for Solo Violin, Op. 27/3 "Ballade"

Eugene Ysaye (1858-1931)

Juliette Kang, violin

Sonata for Violin and Piano in G minor (1917) Allegro vivo Fantasque et leger Tres anime

Claude Debussy (1862-1918)

Polonaise de Concert, Op. 4

Henryk Wieniawski (1835-1880)

Juliette Kang, violin Melissa Lin, piano Curtis is a school. Students come here to learn. Some learning among our audience would not be out of place. We make tapes of all our recitals. The overhead microphones are sensitive: they pick up all sorts of extraneous sounds. If you heard one of these tapes, you'd hardly believe how much its sound was altered for the worse (to paraphrase a famous Englishman). Example: the conclusion of a haunting slow movement is not the place to wiggle in your seat, stretch your arms, shuffle your feet, put your hand in your pocket, emit an audible breath, sniffle, wheeze, giggle, whisper in your partner's ear, or rattle your program looking for the next movement's markings. Those are thoughtless actions, especially so coming from supposed music lovers. The Institute is pleased to offer the public a series each season of eighty free concerts; it asks for little in return. One favor it asks its audience is for an increased awareness. Curtis wants an alert, informed, and musically sensitive audience, not one made up of ostrobogulous quockerwodgers. Please curb your noisemaking! A little learning may be a dangerous thing (as another famous Englishman said), so why not aim for more than a little?

Artistic considerations, students' schedules, and printers' deadlines are occasionally at crosspurposes: our programs may sometimes differ from the announcements in our comprehensive schedules.

The Edith L. Prostkoff Memorial Concert Series is generously supported by Mr. Robert Prostkoff in loving memory of his wife.

Juliette Kang: Graduating student of Jascha Brodsky Melissa Lin: Graduating student of Dr. Vladimir Sokoloff

In music the dignity of art seems to find supreme expression. There is no subject matter to be discounted.

- Johann Goethe

Classical music is the kind we keep thinking will turn into a tune.  $% \left( 1\right) =\left( 1\right) \left( 1\right)$ 

- Kin Hubbard

Electronic gadgets add much to the quality of life. But a chorus of beeps, tocsins, and paging alerts adds nothing to Bach, Beethoven, and Brahms. We urge you to defeat your devices before the music begins.

The use of cameras and recorders in the Hall must be authorized. Our building is unique, irreplaceable, and burnable: no smoking! The Steinway is the official piano of The Curtis Institute of Music.

# 893-5261: call it for the next day's concert

### THE FRIENDS OF CURTIS

The Friends of Curtis have an important role in helping to advance the careers of the Institute's students. Membership brochures detailing this can be obtained at the Main Reception Desk or by calling the Friends' Membership Office: (215)893-5279.



GARY GRAFFMAN, DIRECTOR

CURTIS HALL SIXTY-SEVENTH SEASON 1990-1991
WEDNESDAY 3 APRIL 1991 AT 8:00pm

The Edith L. Prostkoff Memorial Concert Series

#### FIFTY-SIXTH STUDENT RECITAL

Richard Woodhams's Oboe Class

Sonata in A minor for Oboe and Continuo George Phillip Telemann Siciliana (1681-1767)
Spirituoso
Andante
Vivace

Kathy Ann Lord, oboe Pitnarry Shin, cello Melissa Lin, harpsichord

Qui Tollis (from the Mass in F major, S. 233)

Johann Sebastian Bach (1685-1750)

Tracey Welborn, tenor Gustav Highstein, oboe Thomas Kraines, cello Rodolfo Fischer, harpsichord

Ich will den Kreuzstab gerne tragen
 (from Cantata No. 56, S. 56)

Bach

Kamel Boutros, baritone Gustav Highstein, oboe Thomas Kraines, cello Rodolfo Fischer, harpsichord

Sonate pour Hautbois et Piano Aria - Grave Scherzo - Vif Final - Assez allant Henri Dutilleux (b. 1916)

Jonathan Fischer, oboe David Horne, piano

Quartet for Oboe & Strings in F major, K. 370 Allegro

W. A. Mozart (1756-1791)

Adagio Rondo

Peter E. Smith, oboe Steven Copes, violin Choong-Jin Chang, viola Thomas Kraines, cello

Curtis is a school. Students come here to learn. Some learning among our audience would not be out of place. We make tapes of all our recitals. The overhead microphones are sensitive: they pick up all sorts of extraneous sounds. If you heard one of these tapes, you'd hardly believe how much its sound was altered for the worse (to paraphrase a famous Englishman). Example: the conclusion of a haunting slow movement is not the place to wiggle in your seat, stretch your arms, shuffle your feet, put your hand in your pocket, emit an audible breath, sniffle, wheeze, giggle, whisper in your partner's ear, or rattle your program looking for the next movement's markings. Those are thoughtless actions, especially so coming from supposed music lovers. The Institute is pleased to offer the public a series each season of eighty free concerts; it asks for little in return. One favor it asks its audience is for an increased awareness. Curtis wants an alert, informed, and musically sensitive audience, not one made up of ostrobogulous quockerwodgers. Please curb your noisemaking! A little learning may be a dangerous thing (as another famous Englishman said), so why not aim for more than a little?

Artistic considerations, students' schedules, and printers' deadlines are occasionally at crosspurposes: our programs may sometimes differ from the announcements in our comprehensive schedules.

The Edith L. Prostkoff Memorial Concert Series is generously supported by Mr. Robert Prostkoff in loving memory of his wife.

Kathy Ann Lord, Gustav Highstein, Jonathan Fischer, and Peter E.

Smith are students of Richard Woodhams
Peter E. Smith is a graduating student
Pitnarry Shin: Student of David Soyer
Melissa Lin: Graduating student of Dr. Vladimir Sokoloff
Thomas Kraines: Student of Orlando Cole
Rodolfo Fischer: Conducting student of Otto-Werner Mueller
Tracey Welborn: Graduating student in the Master's Degree
Opera Program with Mikael Eliasen
Kamel Boutros: Student of Todd Duncan
David Horne: Composition student of Ned Rorem
Steven Copes: Student of Aaron Rosand
Choong-Jin Chang: Student of Jascha Brodsky

For art to exist, for any sort of aesthetic activity or perception to exist, a certain physiological precondition is indispensable: intoxication.

- Friedrich Nietzsche

Electronic gadgets add much to the quality of life. But a chorus of beeps, tocsins, and paging alerts adds nothing to Bach, Beethoven, and Brahms. We urge you to defeat your devices before the music begins.

The use of cameras and recorders in the Hall must be authorized. Our building is unique, irreplaceable, and burnable: no smoking! The Steinway is the official piano of The Curtis Institute of Music.

893-5261: call it for the next day's concert

Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



GARY GRAFFMAN, DIRECTOR
CURTIS HALL SIXTY-SEVENTH SEASON 1990-1991
FRIDAY 5 APRIL 1991 AT 8:00PM

The Edith L. Prostkoff Memorial Concert Series

#### FIFTY-SEVENTH STUDENT RECITAL

Graduation recital: Chieh Chang

Sonata No. 17 in D minor, Op. 31/2 "Tempest" Largo

L. van Beethoven (1770-1827)

Adagio Allegretto

Vallee d'Obermann

Franz Liszt (1811-1886)

Ballade No. 1 in G minor, Op. 23

Frederick Chopin (1810-1849)

Chieh Chang, piano

#### INTERMISSION

Prelude & Fugue in D minor, Op. 87/24

Dmitri Shostakovich (1906-1975)

Trio in E-flat major for Piano, Violin, and Horn, Op. 40

Johannes Brahms (1833-1897)

Chieh Chang, piano Qin Wang, violin Nicola Averill, horn Curtis is a school. Students come here to learn. Some learning among our audience would not be out of place. We make tapes of all our recitals. The overhead microphones are sensitive: they pick up all sorts of extraneous sounds. If you heard one of these tapes, you'd hardly believe how much its sound was altered for the worse (to paraphrase a famous Englishman). Example: the conclusion of a haunting slow movement is not the place to wiggle in your seat, stretch your arms, shuffle your feet, put your hand in your pocket, emit an audible breath, sniffle, wheeze, giggle, whisper in your partner's ear, or rattle your program looking for the next movement's markings. Those are thoughtless actions, especially so coming from supposed music lovers. The Institute is pleased to offer the public a series each season of eighty free concerts; it asks for little in return. One favor it asks its audience is for an increased awareness. Curtis wants an alert, informed, and musically sensitive audience, not one made up of ostrobogulous quockerwodgers. Please curb your noisemaking! A little learning may be a dangerous thing (as another famous Englishman said), so why not aim for more than a little?

Artistic considerations, students' schedules, and printers' deadlines are occasionally at crosspurposes: our programs may sometimes differ from the announcements in our comprehensive schedules.

The Edith L. Prostkoff Memorial Concert Series is generously supported by Mr. Robert Prostkoff in loving memory of his wife.

Chieh Chang: Graduating student of Gary Graffman Qin Wang: Student of Aaron Rosand Nicola Averill: Graduating student of Myron Bloom

There is no excellent beauty that hath not some strangeness in the proportion.

- Sir Francis Bacon

Electronic gadgets add much to the quality of life. But a chorus of beeps, tocsins, and paging alerts adds nothing to Bach, Beethoven, and Brahms. We urge you to defeat your devices before the music begins.

The use of cameras and recorders in the Hall must be authorized. Our building is unique, irreplaceable, and burnable: no smoking!
The Steinway is the official piano of The Curtis Institute of Music.

### 893-5261: call it for the next day's concert

The preferred time to peruse your programs, study them, krinkle them, wave, fold, or otherwise mutilate them is before the music begins, or after it ends, not during.

#### THE FRIENDS OF CURTIS

The Friends of Curtis have an important role in helping to advance the careers of the Institute's students. Membership brochures detailing this can be obtained at the Main Reception Desk or by calling the Friends' Membership Office: (215)893-5279.

Dr. Vladimir Sokoloff, Director of Concert Programs



GARY GRAFFMAN. DIRECTOR CURTIS HALL SIXTY-SEVENTH SEASON 1990-1991 SATURDAY 6 APRIL 1991 AT 8:00PM

#### The Edith L. Prostkoff Memorial Concert Series

### Fifty-Eighth Student Recital

Sonata in A major for Organ, Op. 65/3 Felix Mendelssohn Con moto maestoso Andante tranquillo

(1809 - 1847)

Passacaglia on a Theme of Dunstable (1978)

John Weaver (b. 1937)

David Lawrie, organ

Concertino for Trumpet and Piano Introduction - Romance - Ballet

Henri Senee

George C. Chase, trumpet Christi Muse, piano

Sonata in A major for Flute and Keyboard, S. 1032 Vivace - Largo e dolce - Allegro

J.S. Bach (1685 - 1750)

Elizabeth Anne Ostling, flute Christi Muse, harpsichord

#### INTERMISSION

Sonata for Viola and Piano, Op. 11/4 (1919) Phantasie

Paul Hindemith (1895 - 1963)

Thema mit Variationen Finale mit Variationen

> Alexandra Moellmann, viola Melissa Lin, piano

Quintet in E-flat major for Piano and Winds, K. 452 Largo - Allegro moderato Larghetto

Wolfgang Amadeus Mozart (1756 - 17791)

Rondo: allegretto

Gustav Highstein, oboe Victoria Bullock, clarinet Sandra Swanson, horn Sheila Bergby, bassoon David Horne, piano

Curtis is a school. Students come here to learm. Some learning among our audience would not be out of place. We make tapes of all our recitals. The overhead microphones are sensitive: they pick up all sorts of extraneous sounds. If you heard one of these tapes, you'd hardly believe how much its sound was altered for the worse (to paraphrase a famous Englishman). Example: the conclusion of a haunting slow movement is not the place to wiggle in your seat, stretch your arms, shuffle your feet, put your hand in your pocket, emit an audible breath, sniffle, wheeze, giggle, whisper in your partner's ear, or rattle your program looking for the next movement's markings. Those are thoughtless actions, especially so coming from supposed music lovers. The Institute is pleased to offer the public a series each season of eighty free concerts; it asks for little in return. One favor it asks its audience is for an increased awareness. Curtis wants an alert, informed, and musically sensitive audience, not one made up of ostrobogulous quockerwodgers. Please curb your noisemaking! A little learning may be a dangerous thing (as another famous Englishman said), so why not aim for more than a little?

Artistic considerations, students' schedules, and printers' deadlines are occasionally at crosspurposes: our programs may sometimes differ from the announcements in our comprehensive schedules.

The Edith L. Prostkoff Memorial Concert Series is generously supported by Mr. Robert Prostkoff in loving memory of his wife.

David Lawrie: Student of John Weaver
George C. Chase: Student of Frank Kaderabek
Christi Muse: Graduating student of Dr. Vladimir Sokoloff
Elizabeth Ann Ostling: Student of Julius Baker & Jeffrey Khaner
Alexandra Moellmann: Student of Michael Tree
Melissa Lin: Graduating student of Dr. Vladimir Sokoloff
Gustav Highstein: Student of Richard Woodhams
Victoria Bullock: Student of Donald Montanaro
Sandra SWanson: Student of Myron BLoom
Sheila Bergby: Graduating student of Bernard Garfield
David Horne: Student of Ned Rorem

Donald Montanaro prepared the Mozart

Style is nothing, butnothing is without its style.
- Antoine Rivarol

Electronic gadgets add much to the quality of life. But a chorus of beeps, tocsins, and paging alerts adds nothing to Bach, Beethoven, and Brahms. We urge you to defeat your devices before the music begins. The use of cameras and recorders in the Hall must be authorized.

The use of cameras and recorders in the Hall must be authorized. Our building is unique, irreplaceable, and burnable: no smoking! The Steinway is the official piano of The Curtis Institute of Music.

# 893-5261: call it for the next day's concert

The preferred time to peruse your programs, study them, krinkle them, wave, fold, or otherwise mutilate them is before the music begins, or after it ends, not during.

Dr. Vladimir Sokoloff, Director of Concert Programs



GARY GRAFFMAN, DIRECTOR CURTIS HALL SIXTY-SEVENTH SEASON 1990-1991 SUNDAY 7 APRIL 1991 AT 3:00PM

The Edith L. Prostkoff Memorial Concert Series

#### FIFTY-NINTH STUDENT RECITAL

The Curtis Woodwind & String Ensemble directed by Richard Woodhams

Octet in E-flat major for Winds, Op. 103 Ludwig van Beethoven 1 Allegro 2 Andante

(17770 - 1827)

3 Menuetto 4 Finale: presto

Jonathan Fischer & Gustav Highstein, oboes Michael Rusinek & Gregory Raden, clarinets John Fekete & Sheila Bergby, bassoons Heather Johnson & Nicola Averill, horns

Serenade No. 2 in A major, Op. 16 Johannes Brahms 1 Allegro moderato 2 Scherzo: vivace (1833 - 1897)3 Adagio non troppo 4 Quasi menuetto 5 Rondo: allegro

> Christina Smith & Elizabeth Ostling, flutes Peter Smith & Kathy Ann Lord, oboes Richard Hawley & Victoria Bullock, clarinets Daniel Matsukawa & Sheila Bergby, bassoons Nicola Averill & Heather Johnson, horns Caroline Coade, Daniel Panner, Tatjana Mead, Jennifer Stahl, & John Largess, violas Derek Barnes, Kristin Ostling, Mirjam Ingolfsson, & Pitnarry Shin, cellos Matthew Frischman & Daniel McDougall, doublebasses

Curtis is a school. Students come here to learn. Some learning among our audience would not be out of place. We make tapes of all our recitals. The overhead microphones are sensitive: they pick up all sorts of extraneous sounds. If you heard one of these tapes, you'd hardly believe how much its sound was altered for the worse (to paraphrase a famous Englishman). Example: the conclusion of a haunting slow movement is not the place to wiggle in your seat, stretch your arms, shuffle your feet, put your hand in your pocket, emit an audible breath, sniffle, wheeze, giggle, whisper in your partner's ear, or rattle your program looking for the next movement's markings. Those are thoughtless actions, especially so coming from supposed music lovers. The Institute is pleased to offer the public a series each season of eighty free concerts; it asks for little in return. One favor it asks its audience is for an increased awareness. Curtis wants an alert, informed, and musically sensitive audience, not one made up of ostroboqulous quockerwodgers. Please curb your noisemaking! A little learning may be a dangerous thing (as another famous Englishman said), so why not aim for more than a little?

Artistic considerations, students' schedules, and printers' deadlines are occasionally at crosspurposes: our programs may sometimes differ from the announcements in our comprehensive schedules.

The Edith L. Prostkoff Memorial Concert Series is generously supported by Mr. Robert Prostkoff in loving memory of his wife.

Christina Smith: Student of Julius Baker & Jeffrey Khaner Elizabeth Ostling: Student of Julius Baker & Jeffrey Khaner Jonathan Fischer: Student of Richard Woodhams Gustav Highstein: Student of Richard Woodhams Peter Smith: Graduating student of Richard Woodhams Kathy Ann Lord: Student of Richard Woodhams Michael Rusinek: Student of Donald Montanaro Gregory Raden: Student of Donald Montanaro Richard Hawley: Student of Donald Montanaro Victoria Bullock: Student of Donald Montanaro Sheila Bergby: Graduating student of Bernard Garfield Daniel Matsukawa: Student of Bernard Garfield John Fekete: Student of Bernard Garfield Nicola Averill: Graduating student of Myron Boom Heather Johnson: Student of Myron Boom Caroline Coade: Graduating student of Karen Tuttle Daniel Panner: Student of Joseph de Pasquale Tatjana Mead: Student of Joseph de Pasquale Jennifer Stahl: Student of Karen Tuttle John Largess: Student of Michael Tree Kristin Ostling: Student of Orlando Cole Mirjam Ingolfsson: Student of Orlando Cole Pitnarry Shin: Student of David Sover Matthew Frischman: Student of Roger Scott Daniel McDougall: Student of Roger Scott

Continuous eloquence is tedious.

- Blaise Pascal

Electronic gadgets add much to the quality of life. But a chorus of beeps, tocsins, and paging alerts adds nothing to Bach, Beethoven, and Brahms. We urge you to defeat your devices before the music begins.

Dr. Vladimir Sokoloff, Director of Concert Programs



GARY GRAFFMAN, DIRECTOR
CURTIS HALL SIXTY-SEVENTH SEASON 1990-1991
MONDAY 8 APRIL 1991 AT 8:00PM

The Edith L. Prostkoff Memorial Concert Series

#### SIXTIETH STUDENT RECITAL

Sonata No. 2 for Cello and Piano in D major, Op. 58 Allegro assai vivace Allegretto scherzando Adagio (attaca) Molto allegro e vivace Felix Mendelssohn (1809-1847)

Sophie Shao, cello Angela Au, piano

Sonata for Viola and Piano Moderato

Andante

Furiant: molto allegro Coda: andante maestoso

Sir Arthur Bliss (1891-1975)

Hsin-Yun Huang, viola Meng-Chieh Liu, piano

#### INTERMISSION

Variations on a Theme in the Olden Style

Carlos Salzedo (1885-1961)

Chu-Hee Lee, harp

Sonatine for Harp and Piano Allegro - Andante - Presto

Jean-Michel Damase (b. 1928)

Chu-Hee Lee, harp Ju Hee Suh, piano

Quartet for Strings No. 2, Op. 17 (1920)

Moderato
Allegro molto capriccioso
Lento

Bela Bartok (1881-1945)

Judy Yen-Juin Lin, violin Sylwia Konopka, violin Daniel Panner, viola Sophie Shao, cello

The Institute's students offer stimulating musical occasions of professional quality, and our audience can add to that quality by remembering that the starting time for our recitals is 8:00pm. We would appreciate your leaving home early enough so that you arrive at Curtis Hall before 8:00pm. If delays are unavoidable please understand we cannot seat latecomers during a performance or between movements of a work.

Artistic considerations, students' schedules, and printers' deadlines are occasionally at crosspurposes: our programs may sometimes differ from the announcements in our comprehensive schedules.

The Edith L. Prostkoff Memorial Concert Series is generously supported by Mr. Robert Prostkoff in loving memory of his wife.

Sophie Shao: Student of David Soyer
Angela Au: Student of Eleanor Sokoloff & Gary Graffman
Hsin-Yun Huang: Student of Michael Tree
Meng-Chieh Liu: Student of Claude Frank
Chu-Hee Lee: Student of Marilyn Costello
Ju Hee Suh: Student of Dr. Vladimir Sokoloff
Judy Yen-Juin Lin: Student of Rafael Druian
Sylwia Konopka: Student of Szymon Goldberg
Daniel Panner: Student of Joseph de Pasquale

Felix Galimir prepared the Bartok

Exuberance is beauty.

- William Blake

Electronic gadgets add much to the quality of life. But a chorus of beeps, tocsins, and paging alerts adds nothing to Bach, Beethoven, and Brahms. We urge you to defeat your devices before the music begins.

The use of cameras and recorders in the Hall must be authorized. Our building is unique, irreplaceable, and burnable: no smoking! The Steinway is the official piano of The Curtis Institute of Music.

### 893-5261: call it for the next day's concert

The preferred time to peruse your programs, study them, krinkle them, wave, fold, or otherwise mutilate them is before the music begins, or after it ends, not during.

#### THE FRIENDS OF CURTIS

The Friends of Curtis have an important role in helping to advance the careers of the Institute's students. Membership brochures detailing this can be obtained at the Main Reception Desk or by calling the Friends' Membership Office: (215)893-5279.

Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



GARY GRAFFMAN, DIRECTOR

CURTIS HALL SIXTY-SEVENTH SEASON 1990-1991

WEDNESDAY 10 APRIL 1991 AT 8:00PM

The Edith L. Prostkoff Memorial Concert Series

SIXTY-FIRST STUDENT RECITAL
An Evening by the Vocal Studies Department

Don Quichotte a Dulcinee Chanson romanesque Chanson epique Chanson a boire Maurice Ravel (1875-1937)

Kamel Boutros, baritone Kevin Murphy, piano

Recitative and Duet of Nadir and Zurga from The Pearlfishers

Georges Bizet (1838-1875)

Keith Alexander, tenor Jeryl L. Metzler, baritone

Comme autrefois from The Pearlfishers

Bizet

Heather Dials, soprano Kevin Murphy, piano

Recitative and Duet of Leila and Zurga from  $\underline{\text{The Pearlfishers}}$ 

Bizet

Heather Dials, soprano Jeryl L. Metzler, baritone

Die Mainacht, Op. 43/2 Dein blaues Auge, Op. 59/8 Das Madchen spricht, Op. 107/3 Johannes Brahms (1833-1897)

Zheng Cao. mezzo-soprano Benjamin Loeb, piano

From Liebeslieder Walzer, Op 52 and Neue Liebeslieder Walzer, Op. 65
Rede M dchen, Op 52/1
Nicht wand'le, mein Licht, 52/17
An jeder Hand, die Finger, Op. 65/3
Ihr schwarzen Augen, Op. 65/4
Wahre, wahre, deinen Sohn, Op. 65/5
O, die Frauen, Op. 52/3
Wie des Abends schone Rote, Op. 52/4
Am Donaustrande, op. 52/9
Am gesteine rauscht die Flut, Op. 52/2
Ein kleiner, hubscher Vogel, Op. 52/6

Brahms

Heather Dials, soprano Zheng Cao, mezzo-soprano Keith Alexander, tenor Jeryl Metzler, baritone Benjamin Loeb, piano Amy Gates, piano The Institute's students offer stimulating musical occasions of professional quality, and our audience can add to that quality by remembering that the starting time for our recitals is 8:00pm. We would appreciate your leaving home early enough so that you arrive at Curtis Hall before 8:00pm. If delays are unavoidable please understand we cannot seat latecomers during a performance or between movements of a work.

Artistic considerations, students' schedules, and printers' deadlines are occasionally at crosspurposes: our programs may sometimes differ from the announcements in our comprehensive schedules.

The Edith L. Prostkoff Memorial Concert Series is generously supported by Mr. Robert Prostkoff in loving memory of his wife.

Kamel Boutros: Student of Todd Duncan
Kevin Murphy: Graduating student of Dr. Vladimir Sokoloff
Keith Alexander: Student in the Master's Degree
Opera Program with Mikael Eliasen
Jeryl L. Metzler: Student of Todd Duncan
Heather Dials: Student of
Zheng Cao: Student in the Vocal Studies Department
Benjamin Loeb: Student of Dr. Vladimir Sokoloff
Amy Gates: Graduating student of Dr. Vladimir Sokoloff

Of all lies, art is the least untrue.

- Gustave Flaubert

Electronic gadgets add much to the quality of life. But a chorus of beeps, tocsins, and paging alerts adds nothing to Bach, Beethoven, and Brahms. We urge you to defeat your devices before the music begins.

The use of cameras and recorders in the Hall must be authorized. Our building is unique, irreplaceable, and burnable: no smoking! The Steinway is the official piano of The Curtis Institute of Music.

# 893-5261: call it for the next day's concert

The preferred time to peruse your programs, study them, krinkle them, wave, fold, or otherwise mutilate them is before the music begins, or after it ends, not during.

#### THE FRIENDS OF CURTIS

The Friends of Curtis have an important role in helping to advance the careers of the Institute's students. Membership brochures detailing this can be obtained at the Main Reception Desk or by calling the Friends' Membership Office: (215)893-5279.



Gary Graffman, Director
Curtis Hall Sixty-seventh Season 1990-1991
Friday 12 April 1991 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

#### SIXTY-SECOND STUDENT RECITAL

Three Fantasias on Sephardic Melodies David Loeb Fantasia sobre "Por que Lloran Blanca Nina" (to Emiko) (b. 1939) Fantasia sobre "Morena me Llaman" Fantasia on a Ladino melody (to Murray Perahia)

Ballade (1981)

George Perle (b. 1915)

Virtuoso Alice (1988)

David Del Tredici (b. 1937)

#### Ishmael Wallace, piano

Nell, Op. 18/1 En priere Apres un reve, Op. 7/1 Clair de lune, Op. 46/2 Les roses d'Ispahan, Op. 39/4 Automne, Op. 18/3 Gabriel Faure (1845-1924)

Wer hat dies Liedlein erdacht? Wo die schonen Trompeten blasen Lob des hohen Verstands Hans und Grethe Ich bin der Welt abhanden gekommen Gustav Mahler (1860-1911)

Michele Nonnenmacher, mezzo-soprano Kevin Murphy, piano

#### INTERMISSION

Piano Quintet in A major, Op. 81 Allegro ma non tanto Dumka: andante con moto Scherzo (furiant): molto vivace Finale: allegro

Antonin Dvorak (1841-1904)

Stephanie Kurtzman, violin Kyu-Young Kim , violin Si-Fei Cheng, viola Wendy Warner, cello Eileen Buck, piano Curtis is a school. Students come here to learn. Some learning among our audience would not be out of place. We make tapes of all our recitals. The overhead microphones are sensitive: they pick up all sorts of extraneous sounds. If you heard one of these tapes, you'd hardly believe how much its sound was altered for the worse (to paraphrase a famous Englishman). Example: the conclusion of a haunting slow movement is not the place to wiggle in your seat, stretch your arms, shuffle your feet, put your hand in your pocket, emit an audible breath, sniffle, wheeze, giggle, whisper in your partner's ear, or rattle your program looking for the next movement's markings. Those are thoughtless actions, especially so coming from supposed music lovers. The Institute is pleased to offer the public a series each season of eighty free concerts; it asks for little in return. One favor it asks its audience is for an increased awareness. Curtis wants an alert, informed, and musically sensitive audience, not one made up of ostrobogulous quockerwodgers. Please curb your noisemaking! A little learning may be a dangerous thing (as another famous Englishman said), so why not aim for more than a little?

Artistic considerations, students' schedules, and printers' deadlines are occasionally at crosspurposes: our programs may sometimes differ from the announcements in our comprehensive schedules.

The Edith L. Prostkoff Memorial Concert Series is generously supported by Mr. Robert Prostkoff in loving memory of his wife.

Ishmael Wallace: Student of Seymour Lipkin
Michele Nonnenmacher: Graduating student of Todd Duncan
Kevin Murphy: Graduating student of Dr. Vladimir Sokoloff
Stephanie Kurtzman: Student of Arnold Steinhardt & Yumi Scott
Kyu-Young Kim: Student of Jaime Laredo & Yumi Scott
Si-Fei Cheng: Student of Karen Tuttle
Wendy Warner: Student of Mstislav Rostropovich
Eileen Buck: Graduating student of Dr. Vladimir Sokoloff

Felix Galimir prepared the Dvorak

In every work of genius we recognize our own rejected thoughts; they come back to us with a certain alienated majesty.

- Ralph Waldo Emerson

Electronic gadgets add much to the quality of life. But a chorus of beeps, tocsins, and paging alerts adds nothing to Bach, Beethoven, and Brahms. We urge you to defeat your devices before the music begins.

The use of cameras and recorders in the Hall must be authorized. Our building is unique, irreplaceable, and burnable: no smoking! The Steinway is the official piano of The Curtis Institute of Music.

# 893-5261: call it for the next day's concert

#### THE FRIENDS OF CURTIS

The Friends of Curtis have an important role in helping to advance the careers of the Institute's students. Membership brochures detailing this can be obtained at the Main Reception Desk or by calling the Friends' Membership Office: (215)893-5279.

Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



GARY GRAFFMAN. DIRECTOR CURTIS HALL SIXTY-SEVENTH SEASON 1990-1991

SATURDAY 13 APRIL 1991 AT 8:00PM

The Edith L. Prostkoff Memorial Concert Series

# SIXTY-THIRD STUDENT RECITAL

Sonata in B minor for Flute & Piano, S. 1030 Andante Largo e dolce Presto

J. S. Bach (1685 - 1750)

Le Merle noir (1952)

Olivier Messiaen (b. 1908)

Nieli Newman, flute Rodolfo Fischer, piano

Sonatine for Trombone & Piano Allegro Andante molto sostenuto Allegro vivace

Kazimierz Serocki (1922-1981)

Jeff Freeman, trombone Matthew Glandorf, piano

Trio in A minor (1914) Modere Pantoum: assez vif Passacaille: tres large Final: anime

Maurice Ravel (1875 - 1937)

Yumi Hwang, violin Wendy Warner, cello Benjamin Loeb, piano

The James Wolfensohn Concert Series The Joseph H. Lauder Institute The Wharton School - The School of Arts & Sciences The University of Pennsylvania

The Institute's students offer stimulating musical occasions of professional quality, and our audience can add to that quality by remembering that the starting time for our recitals is 8:00pm. We would appreciate your leaving home early enough so that you arrive at Curtis Hall before 8:00pm. If delays are unavoidable please understand we cannot seat latecomers during a performance or between movements of a work.

Artistic considerations, students' schedules, and printers' deadlines are occasionally at crosspurposes: our programs may sometimes differ from the announcements in our comprehensive schedules.

The Edith L. Prostkoff Memorial Concert Series is generously supported by Mr. Robert Prostkoff in loving memory of his wife.

Nieli Newman: Student of Julius Baker & Jeffrey Khaner Rodolfo Fischer: Conducting student of Otto-Werner Mueller Jeff Freeman: Graduating student of Glenn Dodson Matthew Glandorf: Organ student of John Weaver Yumi Hwang: Graduating student of Jascha Brodsky & Yumi Scott Wendy Warner: Student of Mstislav Rostropovich Benjamin Loeb: Student of Dr. Vladimir Sokoloff

People would compose music skillfully enough if only there were no professors in the world.

- George Bernard Shaw

Electronic gadgets add much to the quality of life. But a chorus of beeps, tocsins, and paging alerts adds nothing to Bach, Beethoven, and Brahms. We urge you to defeat your devices before the music begins.

The use of cameras and recorders in the Hall must be authorized. Our building is unique, irreplaceable, and burnable: no smoking! The Steinway is the official piano of The Curtis Institute of Music.

# 893-5261: call it for the next day's concert

The preferred time to peruse your programs, study them, krinkle them, wave, fold, or otherwise mutilate them is before the music begins, or after it ends, not during.

### THE FRIENDS OF CURTIS

The Friends of Curtis have an important role in helping to advance the careers of the Institute's students. Membership brochures detailing this can be obtained at the Main Reception Desk or by calling the Friends' Membership Office: (215)893-5279.

Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



GARY GRAFFMAN, DIRECTOR
CURTIS HALL SIXTY-SEVENTH SEASON 1990-1991
SUNDAY 14 APRIL 1991 AT 3:00pm

The Edith L. Prostkoff Memorial Concert Series

### SIXTY-FOURTH STUDENT RECITAL

The Curtis Brass & Percussion Ensemble directed by

MASON JONES

Fanfare for St. Edmondsbury (1959)	Benjamin Britten (1913-1976)
Concertstuck for Four Horns (1856)	Heinrich Hubler
Adagio from Symphony No. 7 (arr. for four trombones by Jay K. Friedman)	Anton Bruckner (1824-1896)
Fanfare for Percussion	Stephane Pelegri (b. 1967)
Cadence, from The Ballet of the Genies	Henri Tomasi
Crucifixus (arr. by Mason Jones)	Antonio Lotti (1667-1740)
Symphony for Brass Choir, Op. 5 Moderato - Adagio - Allegro	Victor Ewald (1860-1935)
Divertimento for Brass & Percussion Overture - Scherzo - Song - Slovak Dance	Karel Husa (b. 1921)

Encore: Rondo alla turca (arr. for brass quintet)

Mozart

#### THE ENSEMBLE

TRUMPETS

Rodney Mack Lisa Burn Kevin Cobb George Chase

HORNS

Nicola Averill Heather Johnson Sandra Swanson Tracy Clark Karen Mendocha

PIANO

Melissa Lin

TROMBONES

John J. Freeman Kevin Roberts Paul Bryan William McCommon (bass)

TUBA

Edwin Diefes

TIMPANI & PERCUSSION

Scott Robinson G. Victor Yerrid David Weiner Ryan Leveille

Artistic considerations, students' schedules, and printers' deadlines are occasionally at crosspurposes: our programs may sometimes differ from the announcements in our comprehensive schedules.

The Edith L. Prostkoff Memorial Concert Series is generously supported by Mr. Robert Prostkoff in loving memory of his wife.

Gladden thine heart, drum thine drum, and pipe thine pipe.
- Arabian Nights' Entertainments

The preferred time to peruse your programs, study them, krinkle them, wave, fold, or otherwise mutilate them is before the music begins, or after it ends, not during.



Gary Graffman, Director

Curtis Hall Sixty-seventh Season 1990-1991 Monday 15 April 1991 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

#### SIXTY-FIFTH STUDENT RECITAL

Music by the Curtis Composition Class

Night Crow For Anne Love in a Life Echo's Song Thursday Troy Peters (b. 1969)

Kamel Boutros, baritone
Peter Miyamoto, piano

Elegy for Solo Violin (1991)

Shailen Tuli (b. 1968)

Steven Copes, violin

The Flower Dump
(9 songs to poems by Sylvia Plath
and Theodore Roethke)

David Horne (b. 1970)

1 Mushrooms (Plath) 2 The Minimal (Roethke) 3 Poppies in July (Plath) 4 Moss-Gathering (Roethke) 5 Weed Puller (Roethke) 6 Orchids (Roethke) 7 Cuttings (Roethke) 8 Poppies in October (Plath) 9 Flower Dump (Roethke)

San-ky Kim, tenor David Horne, piano

#### INTERMISSION

Five Oboe Duets (1991)

Eric Sessler

1 Two-Part Invention 2 Train 3 Pelog Melody 4 March and Song 5 Village Dance (b. 1969)

id bong 5 village bance

Peter Smith, oboe Jonathan Fischer, oboe

Four Songs (1991)
All in All (Alfre

Sessler

All in All (Alfred, Lord Tennyson)
Factory Windows are Always Broken (Vachel Lindsay)
My Heart's in the Highlands (Robert Burns)

No labor-saving Machine (Walt Whitman)

(please turn)

Ilana Davidson, soprano Donald St. Pierre, piano Four Poems of Li Po Quiet Night Thoughts Marble Stairs Grievance Remembering the East Ranges On Hearing a Flute on a Spring Night at Loyang

> Jenny Wollerman, soprano Christina Smith, flute

Trio for Violin, Cello, and Piano Tempo giusto Scherzo Metamorphoses Wallace

Judith Ingolfsson, violin Mirjam Ingolfsson, cello Ishmael Wallace, piano

Troy Peters: Graduating student of Ned Rorem
Shailen Tuli: Student of David Loeb
David Horne: Student of Ned Rorem
Eric Sessler: Student of Ned Rorem
Ishmael Wallace: Student of David Loeb
Kamel Boutros: Student of Todd Duncan
Peter Miyamoto: Student of Leon Fleisher & Claude Frank

Peter Miyamoto: Student of Leon Fleisher & Claude Frank Steven Copes: Student of Aaron Rosand

San-ky Kim: Graduating student in the Opera Master's Degree
Program with Mikael Eliasen

Peter Smith: Graduating student of Richard Woodhams
Jonathan Fischer: Student of Richard Woodhams
Ilana Davidson: Graduating student in the Opera Master's Degree
Program with Mikael Eliasen

Donald St. Pierre, Opera coach

Jenny Wollerman: Graduating student in the Opera Master's Degree
Program with Mikael Eliasen

Christina Smith: Student of Julius Baker & Jeffrey Khaner Judith Ingolfsson: Student of Jascha Brodsky Mirjam Ingolfsson: Student of Orlando Cole Ishmael Wallace: Student of Seymour Lipkin

Composing's one thing, performing's another, listening's a third. What can they have to do with one another?

- John Cage

The preferred time to peruse your programs, study them, krinkle them, wave, fold, or otherwise mutilate them is before the music begins, or after it ends, not during.

Dr. Vladimir Sokoloff, Director of Concert Programs



Gary Graffman, Director

Curtis Hall Sixty-seventh Season 1990-1991 Tuesday 16 April 1991 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

SIXTY-SIXTH STUDENT RECITAL
Marilyn Costello's Harp Studio

French Suite No. 6 in E-flat major Johann Sebastian Bach (transcribed by Carlos Salzedo, 1918) (1685-1750)
Allemande - Courante - Sarabande - Polonaise - Gavotte - Menuet - Bouree

Katerina Englichova & Jennifer Swartz, harps

Ballade Variations on a theme in the olden style.

Carlos Salzedo (1885-1961)

Chu-Hee Lee, harp

Gavotta Padre Gianbatista Martini (transcribed by Carlos Salzedo, 1918) (1706-1784)

La joyeuse: rondeau Jean E (transcribed by Carlos Salzedo, 1918)

Jean Philippe Rameau (1683-1764)

Rong Tan & Chu-Hee Lee, harps

Scintillation (1936)

Carlo Salzedo

Rong Tan, harp

INTERMISSION

Sonata in One Movement for Harp & Piano (1922)

Salzedo

Katerina Englichova, harp Ishmael Wallace, piano

For Four Harps Steel Tango Rumba Salzedo

Rong Tan & Chu-Hee Lee, harps Katerina Englichova & Jennifer Swartz, harps Curtis is a school. Students come here to learn. Some learning among our audience would not be out of place. We make tapes of all our recitals. The overhead microphones are sensitive: they pick up all sorts of extraneous sounds. If you heard one of these tapes, you'd hardly believe how much its sound was altered for the worse (to paraphrase a famous Englishman). Example: the conclusion of a haunting slow movement is not the place to wiggle in your seat, stretch your arms, shuffle your feet, put your hand in your pocket, emit an audible breath, sniffle, wheeze, giggle, whisper in your partner's ear, or rattle your program looking for the next movement's markings. Those are thoughtless actions, especially so coming from supposed music lovers. The Institute is pleased to offer the public a series each season of eighty free concerts; it asks for little in return. One favor it asks its audience is for an increased awareness. Curtis wants an alert, informed, and musically sensitive audience, not one made up of ostrobogulous quockerwodgers. Please curb your noisemaking! A little learning may be a dangerous thing (as another famous Englishman said), so why not aim for more than a little?

Artistic considerations, students' schedules, and printers' deadlines are occasionally at crosspurposes: our programs may sometimes differ from the announcements in our comprehensive schedules.

The Edith L. Prostkoff Memorial Concert Series is generously supported by Mr. Robert Prostkoff in loving memory of his wife.

Katerina Englichova: Student of Marilyn Costello Chu-Hee Lee: Student of Marilyn Costello Jennifer Swartz: Student of Marilyn Costello Rong Tan: Student of Marilyn Costello Ishmael Wallace: Student of Seymour Lipkin

Music is the fragrance of the universe.

- Giuseppe Mazzini

Electronic gadgets add much to the quality of life. But a chorus of beeps, tocsins, and paging alerts adds nothing to Bach, Beethoven, and Brahms. We urge you to defeat your devices before the music begins.

The use of cameras and recorders in the Hall must be authorized. Our building is unique, irreplaceable, and burnable: no smoking! The Steinway is the official piano of The Curtis Institute of Music.

893-5261: call it for the next day's concert

#### THE FRIENDS OF CURTIS

The Friends of Curtis have an important role in helping to advance the careers of the Institute's students. Membership brochures detailing this can be obtained at the Main Reception Desk or by calling the Friends' Membership Office: (215)893-5279.

Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Curtis Hall Sixty-seventh Season 1990-1991 Wednesday 17 April 1991 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

SIXTY-SEVENTH STUDENT RECITAL

Graduation Recital: Yumi Hwang

Sonata in D major for Violin & Continuo (transcribed by Ottorino Respighi) Moderato (fantasia) Allegro moderato Largo Vivace Antonio Vivaldi (1678-1741)

Adagio in E major, K. 261 Rondo in C major, K. 373

Wolfgang Amadeus Mozart (1756-1791)

Tzigane: Rhapsodie de concert

Maurice Ravel (1875-1937)

Yumi Hwang, violin Robert Koenig, piano

#### INTERMISSION

Sonata for Violin Solo, Op. 27/2 "Obsession" Prelude: poco vivace Malinconia: poco lento Danse des ombres: sarabande Les furies: allegro furioso

Eugene Ysaye (1858-1931)

Sonata in E-flat major, Op. 18 Allegro ma non troppo Improvisation: andante cantabile Finale: andante - allegro Richard Strauss (1864-1949)

Yumi Hwang, violin Robert Koenig, piano Curtis is a school. Students come here to learn. Some learning among our audience would not be out of place. We make tapes of all our recitals. The overhead microphones are sensitive: they pick up all sorts of extraneous sounds. If you heard one of these tapes, you'd hardly believe how much its sound was altered for the worse (to paraphrase a famous Englishman). Example: the conclusion of a haunting slow movement is not the place to wiggle in your seat, stretch your arms, shuffle your feet, put your hand in your pocket, emit an audible breath, sniffle, wheeze, giggle, whisper in your partner's ear, or rattle your program looking for the next movement's markings. Those are thoughtless actions, especially so coming from supposed music lovers. The Institute is pleased to offer the public a series each season of eighty free concerts; it asks for little in return. One favor it asks its audience is for an increased awareness. Curtis wants an alert, informed, and musically sensitive audience, not one made up of ostroboqulous quockerwodgers. Please curb your noisemaking! A little learning may be a dangerous thing (as another famous Englishman said), so why not aim for more than a little?

Artistic considerations, students' schedules, and printers' deadlines are occasionally at crosspurposes: our programs may sometimes differ from the announcements in our comprehensive schedules.

The Edith L. Prostkoff Memorial Concert Series is generously supported by Mr. Robert Prostkoff in loving memory of his wife.

Yumi Hwang: Student of Jascha Brodsky & Yumi Ninomiya Scott Robert Koenig: Graduating student of Dr. Vladimir Sokoloff

There is nothing, I think, in which the power of art is shown so much as in playing the fiddle . . . Any man will forge a bar of iron, if you give him a hammer; not so well as a smith, but tolerably. A man will saw a piece of wood, and make a box, though a clumsy one; but give him a fiddle and a fiddle-stick, and he can do nothing.

- Samuel Johnson

Electronic gadgets add much to the quality of life. But a chorus of beeps, tocsins, and paging alerts adds nothing to Bach, Beethoven, and Brahms. We urge you to defeat your devices before the music begins.

The use of cameras and recorders in the Hall must be authorized. Our building is unique, irreplaceable, and burnable: no smoking! The Steinway is the official piano of The Curtis Institute of Music.

#### 893-5261: call it for the next day's concert

#### THE FRIENDS OF CURTIS

The Friends of Curtis have an important role in helping to advance the careers of the Institute's students. Membership brochures detailing this can be obtained at the Main Reception Desk or by calling the Friends' Membership Office: (215)893-5279.

Dr. Vladimir Sokoloff, Director of Concert Programs

The

## Symphony Orchestra

of

The Curtis Institute of Music

F

## André Previn

Conductor and Piano Soloist

F

Sunday, April 21, 1991 8:00 p.m. Academy of Music

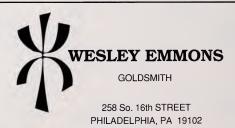
è

#### The Curtis Institute of Music

he Curtis Institute of Music was founded in 1924 by Mary Louise Curtis Bok to train exceptionally gifted young musicians for performing careers on the highest professional level. It provides ful tuition scholarships for all its students, attracting the finest young musicians from the entire world. Currently 164 students from the United State and 18 foreign countries study with the school's celebrated 76-member faculty, which includes performing artists of the highest distinction.

Curtis counts among its alumni such artists as Rose Bampton, Samuel Barbt Leonard Bernstein, Judith Blegen, Marc Blitzstein, Jorge Bolet, Lukas Foss, Bor Goldovsky, Richard Goode, Gary Graffman, Lynn Harrell, Eugene Istomin, Young Uck Kim, Jaime Laredo, Gian Carlo Menotti, Anna Moffo, Vincent Persichetti, George Rochberg, Ned Rorem, Leonard Rose, Peter Serkin and Benita Valente. Many graduates have won top awards at international competitions, including the Metropolitan Opera Auditions, the Leventritt, Var Cliburn and Queen Elisabeth Awards, as well as prestigious honors such as Guggenheim fellowships and the Pulitzer Prize.

Alumni instrumentalists can be found in virtually every major orchestra in North America, with almost half of The Philadelphia Orchestra composed of Curtis graduates. The presence of Curtis-trained players is striking among the "Big Five" American symphony orchestras, where Curtis alumni occupy over 30% of the principal desks. In fact, The Curtis Institute has produced, proportionately, the largest body of distinguished performing musicians of any conservatory in the world.



215 546 4245

# The Symphony Orchestra of The Curtis Institute of Music

André Previn, conductor and piano soloist

ndré Previn 1929)

Principals (1980)

olfgang Amadeus Mozart 756-1791) Concerto for Piano and Orchestra No. 24 in C minor, K. 491 (1786) Allegro

Allegro Larghetto Allegretto

#### Intermission

ılph Vaughan Williams 372-1958) A London Symphony (1914)

Lento - Allegro risoluto

Lento

Scherzo (nocturne): Allegro vivace Andante con moto – Maestoso alla marcia (quasi lento)

Steinway Piano selected from Jacobs Music Company

This concert is sponsored by: Bell of Pennsylvania, a Bell Atlantic Company

The Curtis Institute of Music Gary Graffman, Director

#### André Previn

An extremely versatile musician. André Previn is renowned as a conductor. pianist and composer. Currently principal conductor of London's Royal Philharmonic Orchestra, he has a distinguished international reputation and has served as music director of the Los Angeles Philharmonic, London Symphony Orchestra, Pittsburgh Symphony and the Houston Symphony. He has been a guest conductor of all the major orchestras in North America and Europe.

Born in Berlin in 1929, Mr. Previn immigrated with his family to the United States 10 years later. They settled in California, where he studied composition with Joseph Achron and Mario

Castelnuovo-Tedesco and conducting with Pierre Monteux. Before graduating from high school, Mr. Previn began working in Hollywood film studios as an orchestrator and later became a music director and composer. In the late 50s and early 60s, he was awarded four Academy Awards for his arrangements of Gigi, Porg and Bess, Irma la Douce and My Fair Lady: throughout this period he continued to appear as a concert pianist.

In the 1960s, Mr. Previn began concentrating all his efforts on his conducting career and soon became recognized as one of today's leading American conductors. He has made numerous television appearances and received two Emmy Award nominations for the PBS television series, Previn and the Pittsburgh. A widely

# Orchestrating the Perfect Lifestyle

1500 Locust Street is a composition of incomparable notes in city living. from the elegant new look to a harmonious blend of exceptional amenities and services. Our outstanding central location adds the key of convenience to every lifestyle. From casual to formal, 1500 Locust is a harmony of style.

Studio, 1 and 2 bedroom residences from \$610 CORPORATE SUITES AVAILABLE

Phone (215) 893-0800

Scully 1



1500 Locust Street • Mon. to Fri. 8:30 to 6; Sat. and Sun. 12 to 5. corded artist, Mr. Previn has a cography numbering more than 150 i jor works and albums. His extensive alogue includes recordings with the Indon Symphony, Royal Philharmonic, enna Philharmonic, and the orchestras Chicago, Los Angeles, Pittsburgh and iladelphia.

### ogram Notes

Howard Kornblum

#### revin: Principals

Principals is dedicated to the Tenth nniversary Season of the Pittsburgh mphony's Heinz Hall. It was mmissioned by the Vira I. Heinz Fund the Pittsburgh Foundation, and Mr. evin conducted the Pittsburgh mphony in the first performance on eptember 12, 1980. The commission was r a scintillating piece of about fifteen inutes which would demonstrate the sources of an orchestra's principal avers. Mr. Previn, who was then the Jusic Director of the Pittsburgh ymphony, created a work in which the olo passages fit expert players of the arious instruments the way a Savile Row illor fits a duke. Mr. Previn says, "The nematic material is certainly tonal but as no key signature. It never makes up its aind whether it is in minor or major and often in both at the same time." Writing or the Pittsburgh Symphony at Principals' remiere, Frederick Dorian tells us, The blueprint of the score reveals a oncentrated design. It contains the four

segments of a symphonic cycle in a single continuous movement." The orchestra comprises 2 flutes and piccolo, 2 oboes and English horn, 3 clarinets with an E-flat clarinet, bass clarinet, 2 bassoons and contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, harp, piano, celesta, timpani, percussion and strings. The Curtis Institute is grateful to the Pittsburgh Symphony, the Chicago Symphony and their program annotators (Frederick Dorian in Pittsburgh and Arrand Parsons in Chicago) for information about *Principals*.

## Mozart: Piano Concerto No. 24 in C minor, K. 491

"He wrote a concerto as an actor might write a play for himself to appear in; and the form he produced was in effect the musical equivalent of a play. Listening to the opening movement of one of the piano concertos we first hear the orchestra perform with increasing suspense in anticipation of the moment when it bows itself from the center of the stage, so to speak, and the piano makes its first entrance, to hold attention for a while with graceful, lovely melodies, dazzling passage-work, exchanges with the orchestra, and eventually to work up to a brilliant exit, at which point the orchestra prepares for the piano's next entrance, and so on — the piano's last such entrance being made for the cadenza that exhibits the pianist's powers of improvisation, after which the orchestra brings the curtain down on the movement. And we hear similar dramatic alternation of orchestra

and piano in the slow movement that presents the piano in Mozartian sustained vocal melody, the finale that often presents it in Mozartian high spirits."

The late B. H. Haggin, the distinguished American music critic, wrote that remarkably apt description. In Köchel's catalog of Mozart's works, we find listed 27 piano concertos. The first four are not Mozart originals; they are the young Mozart's adaptations, in concertolike forms, of music by earlier composers Raupach, Schobert, Honauer, Eckhardt, and C. P. E. Bach, The Concerto No. 7 is for three pianos; the No. 10, for two pianos. Thus we have 21 numbered concertos for solo piano and orchestra. Of these, twelve (numbers 9, 15, 17, 18, 19, 20, 21, 22, 23, 24, 25 and 27) are among the supreme masterpieces of this greatest of all musical artists. All of them exhibit the qualities Haggin described, but a miraculous aspect of the series is that each has those qualities in discrete ways, so that each concerto inhabits a distinctive world of its own. Some of the slow movements have, in addition to the vocal-like melodies Haggin wrote about, a melancholy, almost mournful aura unique to Mozart (some examples being the slow movements of numbers 17, 22 and 23). The two concertos in minor keys (K. 466 in D minor and the C minor we hear this evening), contain first movements as dramatic, dark and powerful in expressive connotations as anything Mozart wrote. Both of these works greatly influenced Beethoven, who wrote famous cadenzas for the D minor and whose own C minor.

#### **SINCE 1926**

Serving The Curtis Institute and many other fine Delaware Valley homes and institutions



QUALITY RUGS FOR QUALITY PEOPLE Never on Sale, but always at the best possible prices

## S. NUCHO

Oriental Rugs & Domestic Carpets Sales & Service

LOCUST 3-1792 LEHIGH 2-3251 Eve. & Sun.

Since 1926 230 South 20th Street Philadelphia, PA 19103

FREE PARKING IN THE REAR

certo has some thematic resemblance Mozart's C minor. Mr. Previn will play own cadenzas this evening. Mozart shed the K. 491 in March of 1786, five ks before he finished Figaro's Marriage. had worked on this dark, somber work he same time he was working on the ra with its incandescent high spirits.

#### ughan Williams:

London Symphony

Although Ralph Vaughan Williams ne from a family of distinction (his ther was part of the famous edgewood pottery family and Charles rwin was his great-uncle), he was, from student days, intensely interested in music of the common people. He used roam the countryside collecting folk tes, country ditties, popular airs, hymns;

WARN European Elegance

WARSAW CAFÉ

Where High Expectations
Are Quietly Met

305 South 16th Street Philadelphia 215 546 0294

and he also was immersed in the music of the Elizabethan era. Early on he realized this material could be the basis for a distinctive English music. He wrote. "Have we not all about us forms of musical expression which we can take and purify and raise to the level of great art? The lilt of the chorus at a music hall joining in a popular song, the children dancing to a barrel-organ, the rousing fervor of a Salvation Army hymn, the cries of street peddlers. Have all these nothing to say to us?" He felt that "every composer cannot expect to have a world-wide message, but he may reasonably expect to have a special message for his own people."

In 1911 his composer friend, George Butterworth, suggested an orchestral work with London as its subject. Vaughan Williams finished the symphony in 1914, and Geoffrey Toye conducted the first performance on March 27 of that year at London's Oueen's Hall in a concert of new music. The piece was successful with everyone except the composer, who, for the next several years, extensively revised it. The revision was performed in 1920 (the score was published that year) at a concert conducted by the renowned Albert Coates. For the second printing in 1936, the composer made yet further revisions, (The writer H. C. Coles commented that the work was like "London itself, in that the builders would not let it alone.") For that 1920 performance, Coates wrote a colorful description of the symphony. The first movement, he wrote, was "daybreak by

### The Curtis Institute of Music

Important Information About New Ticket Polic

Beginning with the 1991-92 Concert Series, The Curtis Institute of Music will begin a new ticket policy for its orchestra concerts:

 A nominal ticket charge for the Parquet, Parquet Circle and Balcony seating.

Friends of Curtis and members of the Alumni Association will receive a 50% discount — 2 tickets per membership.

	General Public	Friends of Cur
Parquet	\$15	\$7.50
Parquet Circle	\$12	\$6.00
Balcony Circle	\$10	\$5.00

- Free tickets will still be available in the Orchestra Pit, Family Circle and Amphitheatre.
- All tickets will be available from the Academy of Music Box Office by mail or in person.
- Friends of Curtis who contribute \$250 or more will receive free tickets.

This new policy will serve you even better:

Those who have favorite seats or special seating needs can select their own seats.

You may get tickets from the Academy of Music Box Office in person or by mail.

Free seats will continue to be available. The Academy has recently installed elevators so the upper floors are easily accessible.

Free student recitals at The Institute will continue and there will be even more available next year.

If you have any questions about the new policy, please call the Curtis Ticket Office at 215-893-7902.

e river. Old Father Thames . . . deep and oughtful, shrouded in mystery. 'Big Ben' lemnly strikes the half-hour. Suddenly is in the Strand in the midst of the stle and turmoil of morning traffic. . . nen one turns off the Strand into the liet little streets known as the Adelphi, unted principally by beggars and ragged eet urchins. We return to the Strand id are once again caught up in the bustle id life of London."

Coates tells us the second movement is Sloomsbury, Dusk is falling. It is the mp and foggy twilight of a late ovember day. In front of a pub an old usician plays the fiddle. In the distance heard the street cry, 'Sweet lavender, ho'll buy sweet lavender?" The third ovement, in Coates' description, ggests "all the noises of Saturday night the very poor quarters on the south side the Thames, when these slums resemble street fair, heard while one sits across the ver on the Temple Embankment." The ial movement. Coates contends, deals ith a "Hunger March — ghostly arching past of those who are cold and ungry and unable to get work. . . . The mphony ends as it began, with the river - old Father Thames flowing calm nd silent, as he has flowed through ie ages, the keeper of many secrets, rouded in mystery."

As has happened often with such neiful descriptions of music, the imposer suggested discretion. Vaughan /illiams wrote, concerning Coates' intentions, "The title might run A ymphony by a Londoner, that is to say,

various sights and sounds of London may have influenced the composer, but it would not be helpful to describe these. The work must succeed or fail as music. and in no other way. Therefore, if the hearers recognize a few suggestions of such things as the Westminster chimes, or the lavender cry, these must be treated as accidents and not essentials of the music." Incidentally, Vaughan Williams, who wrote nine symphonies, gave numbers only to the Eighth and Ninth, His earlier symphonies had fanciful titles such as A Sea Symphony, A London Symphony, A Pastoral Symphony, Symphony in F minor and Sinfonia antartica.



The Symphony Orchestra of The Curtis Institute of Music

Violins

The William M. Hollis, Ir. Principal Chair\*

Choong-lin Chang Steven Copes

Ellen de Pasquale Kimberly Fisher

Jennifer Gilbert

Yumi Hwang

ludith Ingolfsson

Ellen-Maria Iusten Iuliette Kang

Alexander Kerr Hyun A Kim Kyu-Young Kim

Elissa Koljonen

Svlwia Konopka

Brian Krinke

Wei-Pin Kuo Julie Kurtzman

Stephanie Kurtzman Lisa-Beth Lambert

**Judy Yen-Jiun Lin** Yuki MacQueen Yuko Naito

Maureen Nelson Jennifer Orchard

Emi Ohi Resnick\*\*

Desiree Ruhstrat Benjamin Schmid

Lisamarie Vana Oin Wang Eugene Watanabe

Avako Yoshida

Ming Yang

Violas

The Hollis Family Principal

Chair\*

Anna Marie Ahn

Si-Fei Cheng Caroline Coade

Stephen Creswell Hsin-Yun Huang John Largess

Hni Lin

Tatiana Mead

Alexandra Moellmann

Stephen Werczynski

Daniel Panner Jennifer Stahl

Cellos

The Nina B. Hollis Principa

Chair\*

Derek Barnes Mirjam Ingolfsson Thomas Kraines

Iu Young Lee Nina Lee

Soo Hyun Lee Kristin Ostling Iulie Regan

Sun-Won Ryang

Sophie Shao Pitnarry Shin

Wendy Warner

Double Basses

The Hollis Family Principal

Chair\* Reid Anderson

Matthew Frischman

Glenn Gordon Frik Gronfor Don-Michael Hill

You can help to ensure the future of this unique ORCHESTRA by endowing one or more of its principal chairs. Chairs are endowable at \$100,000 each, and are an important component of Curtis' "Preserving Tradition and Securing the Future" Campaign. For further information, please contact the Development Office at 893-5279.

even Larson miel McDougall John Fekete Daniel Matsukawa

Percussion The Hollis Family

utes

nes

ie Dr. Andrea M. Baldeck

incipal Chair\* adine Hur eli Newman izabeth Ostling aristina Smith

nathan Fischer

ıstav Highstein

thy Ann Lord

ctoria Bullock

re Hollis Family Principal

ter Smith

arinets

wir\*

Horns The William M. Hollis Principal Chair\* Nicola Averill

Tracy Clark Heather Johnson Karen Mendocha

Paul Osmond

Trumpets

Principal Chair\* Lisa Burn

George Chase Kevin Cobb

Rodney Mack

chard Hawley regory Raden

Paul Bryan ichael Rusinek issoons

re Hollis Family Principal

mir\* neila Bergby

lenn Einschlag

G. Victor Yerrid

Sandra Swanson

The Hollis Family

Trombones

I. Jeffrey Freeman

William McCommon (bass)

Kevin Roberts

Tuba Edwin Diefes Principal Chair\* Rvan Leveille A. Scott Robinson David Weiner

Harps

Katerina Englichova Chu-Hee Lee Jennifer Swartz Rong Tan

Piano Christi Muse

Administrator Richard Zuch

Student Managers Paul Bryan

Edwin Diefes Paul Osmond

\*\*Concertmaster

\*The players in each section, including principals, may rotate for each composition.

#### **OGDEN BROTHERS**

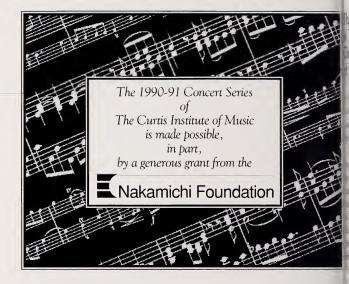
OFFICE SUPPLY . DATA SUPPLY . PRINTING

Serving the Delaware Valley for Over 50 Years

1220 Buttonwood Street, Philadelphia, PA 19123

(215) 925-5232 · Fax 925-3241 Member Greater Philadelphia Chamber of Commerce





#### The Friends of Curtis

There are 164 young musicians of exceptional talent training for careers as performing artists at The Curtis Institute of Music. Music lovers can help this new generation of composers, conductors, instrumentalists and singers prepare for the future by joining the Friends of Curtis, an organization that plays an important role in helping to advance the careers of the gifted young musicians studying at The Institute. For membership information, please call (215) 893-5279.

#### Would you like to hear more free performances by Curtis students?

Please join us almost any Monday, Wednesday and Friday evening during the school year, when Curtis students perform a varied selection of solo and chamber music. These free recitals begin at 8 p.m. in Curtis Hall and do not require tickets. For a recorded message of current program information, call 215-893-5261.

#### Would you like to be on Curtis' mailing list?

To receive a copy of The Curtis Institute of Music's Concert Brochure and other information about The Institute, please fill out a Mailing List Request Form which is available at The Friends of Curtis table in the vestibule of the Academy of Music. You can also be added to the mailing list by calling 215-893-5279 during business hours.

# The Board If Trustees of The Curtis Institute If Music

r. Milton L. Rock, Chairman avid B. Still, Vice Chairman mes R. Ledwith, Esquire, Secretary ayard R. Fiechter, Treasurer

ovd T. Barnard Irs. Cary William Bok uther W. Brady, M.D. chuyler G. Chapin 1. Todd Cooke ichard A. Doran Irs. Rachel Bok Goldman ernard M. Guth rederick R. Haas 7illiam M. Hollis, Ir. 1rs. Philip Klein ong S. Lee, M.D. avid G. Marshall fartin Meyerson haun F. O'Malley av Scott dmund B. Spaeth, Jr., Esquire Jiana Steiner tephen A. Van Dyck

Roffe Wike, II

#### A Word of Thanks to Our Friends

The Curtis Institute of Music is indeed grateful to its many friends for their generous financial support. That support enables Curtis to continue to offer the finest musical training to gifted musicians from all over the world. We wish to acknowledge publicly the following special friends who have contributed \$100 or more to our 1990/91 Annual Giving and Endowment Campaign to date, from March 28, 1990 through April 5, 1991. Special thanks go to the Friends of Curtis, The Curtis Institute of Music Alumni Association and The Curtis Alumni Society of Greater Philadelphia for their continued support and assistance.

#### James McClelland

Director of Development and Special Events

Best Wishes

The Warwick Hotel

17th at Locust Streets

Philadelphia, PA 19103

(215) 735-6000

#### \$100,000+

The William M. and Nina B. Hollis Foundation

#### \$50,000 - \$99,999

The Edwin B. Garrigues Foundation E. Nakamichi Foundation

#### \$10,000 - \$49,999 The Arcadia Foundation

Bell of Pennsylvania
The Curtis Institute of Music
Alumni Association
Joseph Cairns, Jr. and Ernestine Bacon
Cairns Memorial Scholarship Fund
Frederick R. Haas
Mr.\* and Mrs. Charles M. Kanev
Liberace Foundation for the
Performing and Creative Arts
Estate of Esther S. Wharton
Price Waterhouse
Anne Yamall

#### \$5,000 - \$9,999

Arthur Andersen and
Andersen Consulting
Mr. and Mrs. Au Bak Ling
Andrea M. Baldeck, M.D. and
William M. Hollis, Jr.
Mrs. Cary William Bok\*
The Curtis Alumni Society
of Greater Philadelphia
Samuel and Sarah Fuchs Scholarship
Ann and Gordon Getty Foundation
Naomi\* and Gary Graffman
Florence R. Laden Memorial
Pauline and Bernard Lee

Mr. and Mrs. Lee Sun-Kwon

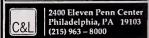
The Christian R. and Mary F.
Lindback Foundation
Miami Shores Presbyterian Church,
in memory of Laurence Hedgpeth, Jr.
National Endowment for the Arts
June Winters Peretti
The Presser Foundation
Mr. and Mrs. Robert Montgomery Scott
Stockton Rush Bartol Foundation
Dr. and Mrs. Wang Ding-Hsien
Mr. and Mrs. J. Roffe Wike, II

#### \$2,500 - \$4,999

Boyd T. Barnard Mrs. Meyer Eglin Samuel S. Fels Fund Festorazzi Trust The Gomberg Scholarship Mrs. Frieda Herskowitz Mr. and Mrs. Shaun F. O'Malley Dr. Milton L. Rock



- Accounting & Auditing
- Mergers & Acquisitions
- Entrepreneurial Services
- Business Investigations
- Management Consulting
- Taxes
- Actuarial and Benefits Consulting



## Your family business has a new partner.

It's FAMILY BUSINESS. The only magazine specifically designed to help solve the unique problems of running a family-owned company.

Problems such as estate tax laws. Staying private. Meeting increasing competition. Family shareholder issues. And managing family relationships.

Issue after issue, FAMILY BUSINESS gives you the answers. Clear, concise, straight from the experts. Whether it's state-of-the-art techniques for growth and

financing. Or state-of-the-heart advice for family harmony.

#### Yes! Start my subscription to FAMILY BUSINESS immediately at the special introductory rate I've checked:

one year, just \$39.97	
payment enclosed	

two years, just \$68.97

please send invoice

AmEx please charge my

VISA MC

No . Exp. . Sia.

Print Name -

Company\_

Address

For Canadian subscriptions, add \$5 per year for postage. Other countries, double US prices. All remittances in US

229 South 18th Street / Rittenhouse Square / Philadelphia, PA 19103

Rohm and Haas Company The Alexis Rosenberg Foundation Gerhard Schmid Mr. and Mrs. Lloyd Smith Anonymous (1)

#### \$1,000 - \$2,499

Mr. and Mrs.\* Steve Bell
Raymond Benner
Leonard Bernstein (deceased)
Ronald Bleznak
Dr. W. Stephen Croddy\*
Florence W. Garvin
Myer H. Goldman Foundation
Mrs. Rachel Bok Goldman\*
Miriam P. Grobani
Chara and John Haas
Mrs. Robert A. Hauslohner
James J. Hawley

Independence Blue Cross Independence Foundation Lilian Kallir and Claude Frank Samuel and Rebecca Kardon Foundation Emanuel S. Kardon, for the Sol Schoenbach Student Assistance Fund for Bassoon Students Mrs. Philip Klein, in honor of Dr. Milton L. Rock Shirley and Myron Kurtzman Mr. and Mrs. Iames R. Ledwith, Esquire Dr. and Mrs. Bong S. Lee John W. Mack Maritrans GP, Inc. Bernard Mayers Mr. and Mrs. Douglas T. Mendocha Merit Gasoline Foundation Mutual Assurance Company Mr. and Mrs. John A. Nyheim

#### W. Gresham O'Malley, III Leo J. Hertzog, Jr. Wellington Management Company Global Investment Counsel 888 .60 73 4.50 91 ONE 104b 42 24% 24 Salute to The Curtis BDG 1 30 1.4 14 519 72% BKB 124143 4175 B' z BankBost 38's 25' a BankBost ptA 3.26e12.2 283 a 231 a Bucks Institute of 375 a 24' a BankBust ofB 3.24:12.8 598e142 67's 42 BankBost ptC Music 23's 2 BankNewEng NEB 53% 22% BankNY . 375 23'0 22'0 22'0 BK 212 93 J31e111 BAU 100 49 4 6287 20% 19's 36% 19% BankAmer 38' a 32 BankAmer of 333e102 65% 57% BankAmer of 6.00e 10.5 225 .. 581 a 34 Bankfrst BT 233 6.7

Valley Forge • Washington • Boston • Atlant

in and Richard Ostling AA Foundation chlan Pitcairn rs. Carlo Renzulli. in memory of lorge Bolet in ringate Corporation Hee Suh Jeflex Foundation r, and Mrs. Shigehiro Uchida nisys Corporation rrie and Stephen Van Dyck ne Warwick Foundation r. and Mrs. lack Wolgin n Wormser

obert Fitzpatrick

r. John E. Free

500 - \$999 oung Ku and Chung Hyun Ahn : Eva Aronfreed scha Brodsky and Mrs. Charles E. Bullock hert B. Calvert nthony P. Checchia, for the Sol Schoenbach Student Assistance Fund for Bassoon Students onnie Crusalis and Winthrop Quigley avid Cramer imela and George Dials igital Equipment Corporation, matching gift ary K. and Richard A. Doran. gene C. Eicher exon Education Foundation. matching gift ward R. Fiechter r. and Mrs. Albert Finkelstein for the Sol Schoenbach Student Assistance Fund for Bassoon Students Joseph Freedman Barbara Moskow Goldberg Margret Brill Gomberg Susan Morris Hedling Jefferson Bank Plato and Dorothy Krebill Karayanis David Kittner, Esquire, for the Sol Schoenbach Student Assistance Fund for Bassoon Students Mrs. Louis Klein lane and lames Knox Vivian and David Kraines Marie-Pierre Langlamet Dorothy Levine Li lian Dr. and Mrs. Arthur F. Lord. Mitchell Lurie Maritrans GP, Inc., matching gift David McGill Dr. Kenneth M. McNeil Margy and Martin Meverson Mr. and Mrs. James Muse Mutual Assurance Company Dr. and Mrs. B. Kenneth Nelson Charlotte and Alan Newman Ambassador and Mrs. Herbert S. Okun Mr. and Mrs. Sergio Peresson Constance Russell Rachlin Gabrielle\* and Al Rinaldi. Jacobs-Steinway Pianos Mr. and Mrs. J. G. Rubenstein Philip Salken Drs. Dahlia and Robert Sataloff Joseph Sataloff, M.D. Anne Croddy Schauwecker Mr. and Mrs. Roger M. Scott Yumi Ninomiya Scott

Eleanor and Dr. Vladmir Sokoloff

Dr. and Mrs. F. William Sunderman

Janet Terry
Time Warner Inc., matching gift

\$250 - \$499

Henriette Baum A. Robert Bellace

Constance W. Benoliel

Peter A. Benoliel

Mrs. Cary William Bok, in memory of William C. Bodine, Esquire

Robert Capanna, for the

Sol Schoenbach Student Assistance

Fund for Bassoon Students

Max N. Carol

Linda and David Cerone

Dr. and Mrs. Richard A. Chambers

CIGNA Foundation, matching gift

Dr. and Mrs. Harris R. Clearfield

Mr. and Mrs. Sylvan M. Cohen

Dr. and Mrs. John L. Cotter

Pamela and Joseph W. Curran

Mr. and Mrs. Robert Dee

Mr. and Mrs. Vladimir de Vadetzsky

Glenn Dodson

Judith A. Dooling

Lana and Michael Einschlag

Leslie M. Eitzen

Nancy H. Ellsworth

Ellen and Wesley Emmons

Mary Lou Falcone

GE Foundation, matching gift

William Goldman Foundation

Dr. and Mrs. Herman H. Goldstine

Kathryn E. Greenbank

Lynn Harrell

Louise M. Horner

International Business Machines

Corporation, matching gift

JC Penney Company

Gay L. Johnson, in memory of Roger Clemens

Donald R. Kardon, for the Sol

Schoenbach Student Assistance Fund for Bassoon Students

Drs. Wilma and Edwin Kellerman

Arthur Klein

Mr. and Mrs. Lambert Krinke

Mr. and Mrs. Frederick W. Kyle Mimi and John Le Bourgeois

Mr. and Mrs. Peter A. MacOueen

Ida S. Mann

Winifred Mayes

Ella and Philip Miyamoto

Mr. and Mrs. Don Morrison

Garrick Ohlsson, in memory of Roger Clemens

Mr. and Mrs. Bertram L. O'Neill

Patricia Parr

Mr. and Mrs. Robert Pearce

Abi Rachlin Robbins

Mary R. Romig-deYoung

Mr. and Mrs. Harold S. Rosenbluth

Mr. and Mrs. Fred Rothman, in memory of Jorge Bolet

Frank Ruggieri, for the Sol Schoenbach Student Assistance Fund for

Bassoon Students

Pepper, Hamilton & Scheetz, in memory of William C. Bodine, Esquire

Sheila Bodine Schindler, in memory of William C. Bodine, Esquire

Peter Serkin

Sidney Sharp

Mr. and Mrs. Samuel R. Shipley, III

George Silfies

Michael Stairs

Eleanor and Peter Stanlis

Patricia Judd Stone

and Mrs. Leon C. Sunstein, Ir. vin C. Switalski san Synnestyedt and Mrs. Shiro Takashima cilia Segawa Tannenbaum chi I. Tashjian arren and Welsh Colonel Dorothy S. Washburn (USAF Ret'd) ephen West and Mrs. Herbert Wiesmeyer and Mrs Marvin Williams

are L. Yellin 00 - \$249

nigusa Aizawa chael I. Antonello ne Arcadia Foundation. in memory of Jorge Bolet Barbara\* and John Bailey Carole and Arnold Bailis Baldwin Piano & Organ Co., in memory of Jorge Bolet Hannah G. Bergman Dr. and Mrs. William H. Baltzell Linda Bantel and David Hollenberg Mr. and Mrs. Stanley Basickes Gavna M. Bassin Dr. and Mrs. Bernard Behrend Warren A. Benfield Annette Elkanova Berger Ralph Berkowitz Muriel G. Biermann Robert Bloom Boeing Company, matching gift Abba Bogin Emmanuelle Boisvert



## Congratulations!

Marie D. Bolet, in memory of Jorge Bolet

The Curtis Institute of Music

We are proud to be a part of The Institute's Historical Restoration Team.

## HAVERSTICK-BORTHWICK COMPANY

Builders and Construction Managers

400 STENTON AVENUE P.O. Box 766, Plymouth Meeting, Pennsylvania 19462 (215) 248-3000 • (215) 825-9300 • FAX (215) 825-9194 Morris Boltuch Mrs. Morton Bookler Michael Bookspan

Mr.\* and Mrs. Bruce C. Bovce

Ardelle H. Bowers

Mrs. Elizabeth M. Brady Luther W. Brady, M.D.

Cecilia Gniewek-Brauer Myrna and Ira Brind

Thomas Brockman

Jascha Brodsky, in memory of Jorge Bolet

Clara Zager Brown Mrs. I. Mahlon Buck

Mr. and Mrs. G. Theodore Burkett

Dr. and Mrs. Stanley Burrows

Robert B. Calvert Robert Capanna Dorit Carmeli

Robert Carwithen Martin Chalifour

Dr. and Mrs. Richard A. Chambers

Betty Chan Ivan Chan

Dr. and Mrs. Charles W. Charny Mr. and Mrs. Mei-Ho Cheng

Mr. and Mrs. Mei-Man Lu Cheng

Nelly M. Childress

Chiu Put Po, in memory of Jorge Bolet

Gordon Cizon

Theodore Clattenburg

Elizabeth Bennett Clendenning

Susanna and George Coade

Norman B. Cohen David Colvig

Wayne Conner

Renée and James Copes

The Curtis Alumni Society of

Greater Philadelphia, in memory

of Jack Bookbinder

The Curtis Alumni Society of

Greater Philadelphia, in memory of

Frank J. Potamkin Waldemar Dabrowski

Mary Davenport

Marie M. deBenneville

Delaware Valley Young Musicians Musicales

Helen Jepson Dellera Mr. and Mrs. Fredric Dolgonos

Rafael Druian

Mrs. Frank A. Elliott Mrs. Joseph N. Epstein\*

Lucas Ernst Ioelle E. Fancher

F.W. Elliott Farr, in memory of William C. Bodine, Esquire

David Fav

Mr. and Mrs. Philip Feldblum Mr. and Mrs. Dominick Fera

Mrs. Aaron Finkelman

Robert Fisch Lois E. Fisher Betty Fitzgerald

Thelma and Robert Fixler, in memory of Jorge Bolet

Mrs. George T. Francis, Jr.

James B. Francis Charlotte G. Frank

Abraham Freedman, M.D.

Catherine French

Barbara G. Frieman, M.D.

Mary and Michael Frischman

David Frisina

Miriam L. Gafni, Esquire

Mr. and Mrs. Milton J. Garfield

James J. Gavigan

Edward P. Gazouleas

anne Gibstein, in memory of

Ruth I. Levine

Ir. and Mrs. Bernard Glaser

even C. Glogger

Ir. and Mrs. Frederick Goldman

ichard Goode

net C. Goodman

ayllis Moss Graetz

nilio Gravagno

sephine Grochowski, for the

Sol Schoenbach Student Assistance

Fund for Bassoon Students

obert E. Grooters homas J. Gross

rry Grossman ank Guarrera

sa Halterman

athleen Hamill

Anna Bukay Hannaford

Dr. Mary L. Harbold

Byron Hardin, in memory of Jorge Bolet

Mr. and Mrs. Edmund L. Harvey

Walter Hautzig

Dr. and Mrs. Edwin F. Heilakka

Karen Tuttle Herskowitz

Gail and Peter Hearn

Mr. and Mrs. Edward C. Hess

Patricia Weimer Hess

Carl T. Hickman

Raphael Hillyer Cynthia A. Hoebel

Mr. and Mrs. Harris N. Hollin

Mr. and Mrs. Alonzo R. Horsey, III

Ayako Hosoi

Margot Bowie Hunt

Mr. and Mrs. Gregory J. Hustis

# William Moennig & Son, Ltd.

DEALERS IN RARE VIOLINS, VIOLAS, CELLOS, & BOWS



2039 LOCUST STREET PHILADELPHIA, PA. 19103 TEL. (215) 567-4198/4175 800-523-4051

Art and Antique Dealers of America, Inc.



International Society of Violin and Bow Makers

Horence L. Itoh
Lewis H. Izumi
Mrs. Freeman F. Jones
Charles Joseph
Hattie Kalish
Dr. and Mrs. Edwin W. Kane
Mr. and Mrs. Donald R. Kardon,
for the Sol Schoenbach Student
Assistance Fund for Bassoon Students
J. Robert Kelly
Gerald Kent
Ethel C. Kesler
Susan Cornwell Kiefner
Susan Cornwell Kiefner,

Susan Cornwell Kiefner, in memory of Jorge Bolet Young Uck Kim Ayako Kishikawa

M. Mark Kramer Dr. Stella Kramrisch Mr. and Mrs. Barton Kroungold, for the Sol Schoenbach Student Assistance Fund for Bassoon Students Rosetta Kutcher Dr. and Mrs. Richard B. Lambert, Jr. Mr. and Mrs. Kendall Landis Rose K. Landy, Esquire

ranabel Block Kremens

Rose K. Landy, Esquire Ruth M. and Richard A. Lawrie Eunice Lazin

Mr. and Mrs. John B. Leake Celine Leathead and Burt Hara

Eva Leider Ronald Leonard Robert S. Levine

Dr. Theodore H. Levine, in memory of Ruth J. Levine

Patricia M. Libby Eugene Liebowitz



Allen Liss, in memory of lorge Bolet William Pepper Norris, Jr. & Samuel Lobe Dr. Benjamin I. Novak Carhleen Lubsen-Byrne Lambert Orkis jergiu Luca Estate of Betty Alice Parker Noel S. Parker Ar. and Mrs. Charles F. Ludwig Aaud Louise Lytle Belle Parmet Jadina Mackie Diane Pascal Ar. and Mrs. Louis C. Madeira Mr. and Mrs. Ivan Pascal oan Mainzer Dorothy Paxson, in memory of Jorge Bolet /irginia Majewski Mr. and Mrs. Joseph P. Peters Aarlena Malas Mr. and Mrs. Edward S. Peyton, Jr. 'aul Maloney, in memory of Philadelphia Coca-Cola Bottling Co. William C. Bodine, Esquire lane H. Phillips Ars. Rachelle Marshall Henry Pleasants Irs. Iames Matarese Dr. and Mrs. Arnold Popkin im McClelland Henry Portnoi Ar and Mrs William C. McCommon Nancy R. Posel lacques Posell lobert J. McDonald 4r. and Mrs. Donald M. McDougall David G. Powell Dr. and Mrs. Robert S. Pressman 'era Melamed Ar. and Mrs. David C. Melnicoff Mr. and Mrs. John S. Price Ar and Mrs \* Robert W. Miller Robert Prostkoff, in memory of Jorge Bolet Ar. and Mrs. Tilford D. Miller Ruth A. Radmore Gaerano Molieri Eslye N. Rappeport Ar. and Mrs. Donald Montanaro Dr. and Mrs. Edward J. Resnick Ir. and Mrs. Tom P. Monteverde Christopher D. Rex Ar. and Mrs. Edward A. Montgomery, Jr. Geraldine Rice and Blair Bollinger Constance C. Moore Lynn Kahle Richmond latthew T. Moore, M.D., for the Mrs. Stephen A. Ritt Sol Schoenbach Student Assistance John S. Ritter Dr. and Mrs. Robert Robbins Fund for Bassoon Students Paul S. Robinson tosli B. Moser ondra and Morey Myers Mr. and Mrs. Stanley Rogasner Ir. and Mrs. Marlin P. Nelson. Rohm and Haas Company, matching gift 1ary June Nestler Dr. and Mrs. Harry B. Roitman 1itchell Newman Sidney Rosenberg

Louis Rosenblatt

Dr. and Mrs. Samuel R. Rossman Mr. and Mrs. Fred Rothman

Ar. and Mrs. A. Hirotoshi Nishikawa

lary Norris and Albert Tipton,

in memory of Jorge Bolet

Miriam and Milton Rothman
Dr. and Mrs. Karl F. Rugart
Livia Salandria and Bert Corman

Marina Salz

Mr. and Mrs. Morton Sand, in honor of Milton L. Rock

Col. Gordon E. Sayre Mrs. Katherine A. Schick Johanna M. Schmidt

Mr. and Mrs. Robert Montgomery Scott, in memory of William C. Bodine, Esquire

Walter E. Sear

Jules Seder Linda and Da-Hong Seetoo Mr. and Mrs. Norton Shapiro

Ruth Dym Shapiro Theodore Shaynick Martha J. Sheil

Craig Sheppard Michele F. and David C. Shrieves

Mrs. Adrian Siegel

Dr. Reynold G. Siemens Mr. and Mrs. Robert Sigmond Stanley Marc Silverberg, M.D.

Larry Simmons Dolph Simons Frank J. Sinatra

Mr. and Mrs. Samuel L. Singer Mr. and Mrs. Richard Slack

Robert M. Smart

Mr. and Mrs. Brian M. Smith Mr. and Mrs. C. Charles Smith

Deborah Carter Smith, in memory of Jorge Bolet

Mark R. Smith

Priscilla and David Smith
Dr. and Mrs. Richard N. Smith

Smithkline Beecham Pharmaceuticals,

matching gift

Ingrid R. Sobolewska
Laurie Sokoloff

Louis A. Soloff, M.D. Francesco Sorianello

Ann A. Stahl

Susan Starr Lee and Ron Steelman

Frederick Steinway Mrs. Barbara Sternberg

Bruce L. Stewart

Lucy Chapman Stoltzman Joyce and David Stone,

in memory of Frank J. Potamkin

Alma Mehus Studness Marjorie Tyre Sykes Catherine J. Tait James J. Tamburini Dr. and Mrs. L. D. Tashiian

Hubert R. Taylor, Esquire Mrs. Martin Taylor William C. Teague Steven M. Tenenborn

Patricia Toner Michael Tree Mary W. Trevor

Mr. and Mrs. John N. Tsolainos

Sumiko Tsujimoto Elizabeth J. Tuma

Elizabeth and Leslie Tupchong

John L. Turner, M.D. Mary Bowman Valentine Mrs. Jack Van Baalen,

in memory of Frank J. Potamkin

Rodney J. Van Sickle Mark E. Vasicek

Andre Constant Vauclain Vivian Stanchik Wagner

Mr. and Mrs. Warren H. Watanabe

Mrs. Jerome B. Weinstein

William Weiss, M.D.

Mr. and Mrs. Paul A. Welbon,
in memory of Jorge Bolet
David Wetherill
Mary Binney Montgomery Wheeler
Edward Wilk
Doris Willig, M.D.
Mr. and Mrs. Walter L. Wolf
Mr. and Mrs. W. G. Wollerman

Mr. and Mrs. W. G. Wollerman William Workman Catherine W. Wright Barbara Yahr

Mrs. Richard Yardumian Mrs. Harvey Z. Yellin Gordon Young

Mr. and Mrs. John P. Young Young Musicians Main Line Musicales Young Musicians Musicales,

Germantown/Mt. Airy Series

Young Musicians Musicales, Huntingdon Valley Series Marion Zarzeczna Leon Zawisza

Dr. and Mrs. Sidney Zubrow
Marilyn J. Zupnick
\*Member of the Board of Directors of the

Friends of The Curtis Institute of Music

## TOWER RECORDS VIDEO

André Previn Will Conduct At The Academy Of Music April 21



DDD

COMPACT DISC

ALSO AVAILABLE

After Hours-André Previn, Piano Joe Pass, Guitar

Ray Brown, Bass 11.99 CD

Uptown-André Previn with Mundell Lowe & Ray Brown 11 99 CD

SALE ENDS APRIL 23 1991

OPEN 9AM TO MIDNIGHT + 365 DAYS A YEAR

# TOWER RECORDS/VIDEO

N.E. PHILADELPHIA
OPENI 9173 Roosevelt Blvd.
In Northeast Shopping Center

nexal maren

PHILADELPHIA
South Street at 6th
POP-610 South St.
CLASSICAL-539 South S
NO VIDEO RENTALS

CHERRY HILL 2100 Route 38 Cherry Hill Plazs

## The Curtis Institute of Music Current Corporate & Foundation Donors

American Home Products Corp. The Arcadia Foundation ARCO Chemical Company AT&T Foundation Arthur Andersen and Andersen Consulting Astral Foundation Atochem North America Helen D. Groome Beatty Trust Bell of Pennsylvania Boeing Company Joseph Cairns, Jr. and Ernestine Bacon Cairns Memorial Scholarship Fund Louis N. Cassett Foundation CIGNA Foundation Conrail CoreStates/Philadelphia National Bank/First Pennsylvania Bank Digital Equipment Corporation Dolfinger-McMahon Foundation Drexel Burnham Lambert Incorporated Samuel S. Fels Fund Festorazzi Trust Fidelity Bank Four Oaks Foundation GE Foundation The Edwin B. Garrigues Foundation Ann and Gordon Getty Foundation Mver H. Goldman Foundation William Goldman Foundation The Gomberg Scholarship Independence Blue Cross Independence Foundation

JC Penney Company Jacobs Music-Steinway Pianos **Jefferson Bank** Samuel and Rebecca Kardon Foundation Knight Foundation Liberace Foundation for the Performing and Creative Arts The Christian R. and Mary F. Lindback Foundation MLR Publishing Company Maritrans GP, Inc. Merit Gasoline Foundation Meritor Financial Group Mobil Foundation, Inc. The Musical Fund Society of Philadelphi The Mutual Assurance Company E. Nakamichi Foundation National Endowment for the Arts PMA Foundation William Penn Foundation Pepper, Hamilton & Scheetz Philadelphia Coca-Cola Bottling Co. The Presser Foundation Reliance Insurance Company Rohm and Haas Company The Alexis Rosenberg Foundation Alexander Schneider Foundation SmithKline Beecham Pharmaceuticals Springate Corporation Stockton Rush Bartol Foundation The Stroud Foundation SUN Company Teleflex Foundation Time Warner Inc. Unisys Corporation United Engineers & Constructors, Inc. Warren and Welsh The Warwick Foundation The Weightman Group

International Business Machines Corporation



Generations of

Trust

Some of America's wealthiest families depend on Wilmington Trust for personal financial services. To them, it's common knowledge that the trust and tax laws of Delaware and the services offered at Wilmington Trust are among the best in the nation. They know their business will be kept confidential,

and they take for granted that our trust and investment services are personally designed to meet their individual needs. They expect, and get, the best from our highly trained staff of professionals. For more information on our trust services, call Charles F. Gummey at (302) 651-1300.



It's what it takes to create and perform.

And, beyond that, it's Dedication. what it takes from each of us

to keep the arts a vital part of our lives.

A Bell of Pennsylvania We're More Than Just Talk.



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Curtis Hall Sixty-seventh Season 1990-1991 Monday 22 April 1991 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

#### SIXTY-EIGHTH STUDENT RECITAL

Five Greek Folksongs
Chanson de la mariee
La bas, vers l'eglise
Quel galant m'est comparable
Chanson des cueilleuses de lentisques
Tourgai!

Maurice Ravel (1875-1937)

Jeanie with the Light Brown Hair

Stephen Foster (1826-1864) Traditional

Danny Boy (setting by Frederick E. Wetherly)

I'll take you home again, Kathleen

Thomas P. Westendorf

Keith Spencer, baritone Katerina Englichova, harp

Sonata in A minor for Arpeggione and Piano Allegro moderato Adagio Allegretto Franz Schubert (1797-1828)

Hsin-Yun Huang, viola Meng-Chieh Liu, piano

Sonata for Viola Alone (1961)

1 Allegro moderato 2 Andante
3 Scherzo 4 Adagio - a Tempo

John Harbison (b. 1938)

Hsin-Yun Huang, viola

#### INTERMISSION

Concerto for Violin in D major, Op. 77 Allegro non troppo Adagi Allegro giocoso, ma non troppo vivace Johannes Brahms

(1833 - 1897)

Benjamin Schmid, violin Benjamin Loeb, piano The Institute's students offer stimulating musical occasions of professional quality, and our audience can add to that quality by remembering that the starting time for our recitals is 8:00pm. We would appreciate your leaving home early enough so that you arrive at Curtis Hall before 8:00pm. If delays are unavoidable please understand we cannot seat latecomers during a performance or between movements of a work.

Artistic considerations, students' schedules, and printers' deadlines are occasionally at crosspurposes: our programs may sometimes differ from the announcements in our comprehensive schedules.

The Edith L. Prostkoff Memorial Concert Series is generously supported by Mr. Robert Prostkoff in loving memory of his wife.

Keith Spencer: Graduating student in the Master's Degree Opera
Program with Mikael Eliasen
Katerina Englichova: Student of Marilyn Costello
Hsin-Yun Huang: Student of Michael Tree
Meng-Chieh Liu: Student of Claude Frank
Benjamin Schmid: Graduating student of Aaron Rosand
Benjamin Loeb: Student of Dr. Vladimir Sokoloff

The viola is a philosopher, sad, helpful; always ready to come to the aid of others, but reluctant to call attention to himself.

- Albert Lavignac

Electronic gadgets add much to the quality of life. But a chorus of beeps, tocsins, and paging alerts adds nothing to Bach, Beethoven, and Brahms. We urge you to defeat your devices before the music begins.

The use of cameras and recorders in the Hall must be authorized. Our building is unique, irreplaceable, and burnable: no smoking! The Steinway is the official piano of The Curtis Institute of Music.

#### 893-5261: call it for the next day's concert

The preferred time to peruse your programs, study them, krinkle them, wave, fold, or otherwise mutilate them is before the music begins, or after it ends, not during.

#### THE FRIENDS OF CURTIS

The Friends of Curtis have an important role in helping to advance the careers of the Institute's students. Membership brochures detailing this can be obtained at the Main Reception Desk or by calling the Friends' Membership Office: (215)893-5279.

Dr. Vladimir Sokoloff, Director of Concert Programs
Howard Kornblum, Director of Concert Division



## THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Curtis Hall Sixty-seventh Season 1990-1991 Tuesday 23 April 1991 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

#### SIXTY-NINTH STUDENT RECITAL

Figaro's Marriage Porgi amor Dove sono . . . Wolfgang Amadeus Mozart (1756-1791)

Concert aria: Bella mia fiamma, addio

Mozart

Hai-Bo Bai, soprano Kevin Murphy, piano

Concerto No. 2 for Violin (1938)
Allegro non troppo
Andante tranquillo
Allegro molto

Bela Bartok (1881-1945)

Steven Copes, violin Rodolfo Fischer, piano

#### INTERMISSION

Quintet for Clarinet & Strings in A major, K.581 Allegro Larghetto Menuetto - Trio I - Trio II Allegretto con variazioni Mozart

Michael Rusinek, clarinet Elissa Koljonen, violin Wei-Pin Kuo, violin Stephen Werczynski, viola Wendy Warner, cello Curtis is a school. Students come here to learn. Some learning among our audience would not be out of place. We make tapes of all our recitals. The overhead microphones are sensitive: they pick up all sorts of extraneous sounds. If you heard one of these tapes, you'd hardly believe how much its sound was altered for the worse (to paraphrase a famous Englishman). Example: the conclusion of a haunting slow movement is not the place to wiggle in your seat, stretch your arms, shuffle your feet, put your hand in your pocket, emit an audible breath, sniffle, wheeze, giggle, whisper in your partner's ear, or rattle your program looking for the next movement's markings. Those are thoughtless actions, especially so coming from supposed music lovers. The Institute is pleased to offer the public a series each season of eighty free concerts; it asks for little in return. One favor it asks its audience is for an increased awareness. Curtis wants an alert, informed, and musically sensitive audience, not one made up of ostrobogulous quockerwodgers. Please curb your noisemaking! A little learning may be a dangerous thing (as another famous Englishman said), so why not aim for more than a little?

Artistic considerations, students' schedules, and printers' deadlines are occasionally at crosspurposes: our programs may sometimes differ from the announcements in our comprehensive schedules.

The Edith L. Prostkoff Memorial Concert Series is generously supported by Mr. Robert Prostkoff in loving memory of his wife.

Hai-Bo Bai: Graduating student of Marlena Malas
Kevin Murphy: Graduating student of Dr. Vladimir Sokoloff
Steven Copes; Student of Aaron Rosand
Rodolfo Fischer: Conducting student of Otto-Werner Mueller
Michael Rusinek: Student of Donald Montanaro
Wei-Pin Kuo: Student of Jascha Brodsky & Jaime Laredo
Stephen Werczynski: Graduating student of Joseph de Pasquale
Wendy Warner: Student of Mstislav Rostropovich

Karen Tuttle prepared the Mozart

Love is a mystery which, when solved, evaporates. The same holds for music.

- Ned Rorem

Electronic gadgets add much to the quality of life. But a chorus of beeps, tocsins, and paging alerts adds nothing to Bach, Beethoven, and Brahms. We urge you to defeat your devices before the music begins.

The use of cameras and recorders in the Hall must be authorized. Our building is unique, irreplaceable, and burnable: no smoking! The Steinway is the official piano of The Curtis Institute of Music.

893-5261: call it for the next day's concert

#### THE FRIENDS OF CURTIS

The Friends of Curtis have an important role in helping to advance the careers of the Institute's students. Membership brochures detailing this can be obtained at the Main Reception Desk or by calling the Friends' Membership Office: (215)893-5279.

Dr. Vladimir Scholoff: Concert Programs Director Howard Komblum, Concert Division Director



#### THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Curtis Hall Sixty-seventh Season 1990-1991 Wednesday 24 April 1991 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

#### SEVENTIETH STUDENT RECITAL

Graduation Recital: Wai Cheng

Fantasy in C minor, K. 475

Wolfgang Amadeus Mozart (1756-1791)

Sonata No. 31 in A-flat major, Op. 110 Moderato cantabile molto espressivo Allegro molto Adagio non troppo - Fuga - Listesso tempo Ludwig van Beethoven (1770-1827)

Wai Cheng, piano

INTERMISSION

Fantasiestucke, Op. 12

1 Des Abends 2 Aufschwung 3 Warum

4 Grillen 5 In der Nacht 6 Fabel

7 Traumeswirren 8 Ende vom Lied

Robert Schumann (1810-1856)

L'Isle joyeuse

Claude Debussy (1862-1918)

Wai Cheng, piano

The Institute's students offer stimulating musical occasions of professional quality, and our audience can add to that quality by remembering that the starting time for our recitals is 8:00pm. We would appreciate your leaving home early enough so that you arrive at Curtis Hall before 8:00pm. If delays are unavoidable please understand we cannot seat latecomers during a performance or between movements of a work.

Artistic considerations, students' schedules, and printers' deadlines are occasionally at crosspurposes: our programs may sometimes differ from the announcements in our comprehensive schedules.

The Edith L. Prostkoff Memorial Concert Series is generously supported by Mr. Robert Prostkoff in loving memory of his wife.

Wai Cheng: Graduating student of Seymour Lipkin

Music is what unifies.

- Seu-ma-tsen

Electronic gadgets add much to the quality of life. But a chorus of beeps, tocsins, and paging alerts adds nothing to Bach, Beethoven, and Brahms. We urge you to defeat your devices before the music begins.

The use of cameras and recorders in the Hall must be authorized. Our building is unique, irreplaceable, and burnable: no smoking! The Steinway is the official piano of The Curtis Institute of Music.

893-5261: call it for the next day's concert

The preferred time to peruse your programs, study them, krinkle them, wave, fold, or otherwise mutilate them is before the music begins, or after it ends, not during.

#### THE FRIENDS OF CURTIS

The Friends of Curtis have an important role in helping to advance the careers of the Institute's students. Membership brochures detailing this can be obtained at the Main Reception Desk or by calling the Friends' Membership Office: (215)893-5279.

Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



# THE CURTIS INSTITUTE OF MUSIC

GARY GRAFFMAN, DIRECTOR
CURTIS HALL SIXTY-SEVENTH SEASON 1990-1991
FRIDAY 26 APRIL 1991 AT 8:00PM

The Edith L. Prostkoff Memorial Concert Series

#### SEVENTY-FIRST STUDENT RECITAL

The Conducting Class of Otto-Werner Mueller

Symphony No. 4 in E minor, Op. 98 Jo
Allegro non troppo
Andante moderato
Allegro giocoso
Allegro energico e passionato (Tema con variazioni)

Johannes Brahms (1833-1897)

Rodolfo Fischer, conductor (movements 1 & 2)
Anthony Quartuccio, conductor (movements 3 & 4)

Suite from Pulcinella

Igor Stravinsky (1882-1971)

Miguel Harth-Bedoya, conductor

INTERMISSION

Prelude a l'apres-midi d'un faune

Claude Debussy (1862-1918)

Takao Kanayama, conductor

Appalachian Spring

Aaron Copland (1900-1990)

Alan Gilbert, conductor

#### VIOLINS

Jennifer Gilbert Emi Ohi Resnick Choong-Jin Chang Lisamarie Vana Qin Wang Ellen de Pasquale

Steven Copes Sylwia Konopka Wei-Pin Kuo Ming Yang Maureen Nelson Stephen Creswell

#### VIOLAS

Caroline Coade Daniel Panner Jennifer Stahl John Largess

#### CELLOS

Thomas Kraines Mirjam Ingolfsson Pitnarry Shin

#### DOUBLEBASSES

Glenn Gordon Daniel McDougall

#### HARPS

Katerina Englichova Jennifer Swartz

#### PIANO

Rodolfo Fischer

#### TIMPANI

G. Victor Yerrid

#### FLUTES

Christina Smith Jeong Eun Hur Nieli Newman

#### OBOES

Jonathan Fischer Gustav Highstein

#### CLARINETS

Richard Hawley Michael Rusinek Gregory Raden

#### BASSOONS

Daniel Matsukawa Sheila Bergby

#### HORNS

Heather Johnson Karen Mendocha Sandra Swanson Tracy Clark

#### TRUMPETS

George Chase Kevin Cobb

#### TROMBONES

Kevin Roberts
Paul Bryan
William McCommon (bass)

#### PERCUSSION

Ryan Leveille Scott Robinson

#### ADMINISTRATOR

Richard Zuch

Rodolfo Fischer, Alan Gilbert, Miguel Harth-Bedoya, Takao Kanayama, and Anthony Quartuccio are students of Otto-Werner Mueller

Mr. Harth-Bedoya and Mr. Quartuccio are graduating

The University of Pennsylvania Music Department



NEW MUSIC BY GRADUATE STUDENT COMPOSERS Saturday, April 27, 1991 8:00 PM

The Curtis Institute of Music

#### PROGRAM

Cantiga del merolico

Ricardo Zohn-Muldoon

Jonathan Fisher, oboe

String Quartet (in four movements)

Nanwook Paik

Sharon Hershey

Juliette Kang, violin Yuki McQueen, violin Tatjana Mead, viola Tom Kraines, cello

Pianobook

I. The Wall

II. Crack (up)

a. Prayer

III. Duet

IV. Hommage a Sherrie Levine

V. Watutsi/Watutsy

David Horne, piano

-INTERMISSION-

Alcools

Eliane Aberdam

Lynn Eustis, soprano Christina Smith, flute Ron Tan, harp

Tierra Seca Tierra Quieta (Dry, Still Earth)

Osvaldo Golijov

Lisamarie G. Vana, violin Juliette Kang, violin Choong H. Chang, violin Yuki McQueen, violin Tatjana Mead, viola Daniel Z. Panner, viola Kristin Ostling, cello Tom Kraines, cello Don-Michael Hill, bass

Miguel Harth Bedoya, conductor



#### Biographies and Program Notes

Nanwook Paik was born in Seoul, Korea, in 1963. From 1982 to 1987, she studied composition with Th Yong La at Yonsei University in Seoul, and from 1988 to Soring, 1990, she worked at the same school as a part-time lecturer. Since last deptember, she has attended the University of Pennsylvania Music Department graduate program in composition.

My String Duartet was written in the Fall of 1990. Each of the four movements has a different character. For instance, the first movement combines a 12-note series and a ground bass of C-F sharp-3-F natural. The second movement exploits the timbre of pizzacato. The third movement embraces a Korean infant story, with each instrument portraying a different character. This Korean story is actually very close to that of "Cinderella". Finally, in the fourth movement, new musical elements are combined with reminiscences of the three previous movements. Therefore, a sense of conclusion is formed.

Eliane Aberdam was born in Nancy, France. She studied flute and plano at Grenoble, and later, counterpoint and harmony with Mr. Lucignant. She started studying composition at the Rubin Academy of Jerusalem with Mark Kopytman. She is now studying at the University of Pennsylvania Music Department with Professors George Crumb. Richard Wernick, Jay Reise, and James Primosch.

Osvaldo Golijov studied at the University of Pennsylvania with George Crumb, Richard Wernick, and Jay Reise. He has received many international awards, most recently the Koussevitsky Tanglewood Composition Prize, and has had works performed and broadcast at festivals such as the ISCI World Music Days in Oslo, the Gaudeamus Music Neek in Holland, and the UNESCO International Rostrum of Composers in France. Juries at these events included Gunther Schuller, Zigmund Kranze, Gilbert Kalish, Oliver Knussen, Franco Donatoni, Leon Fleischer, and Iannis Xenakis.

Drv. Still Earth (Pablo Neruda: Canto General) is based on a dance of the people of the Andes. It aims for a kind of beauty which is (in Lorca's words) "not serene, not sweet, and not calm, but ardent, burned, excessive, sometimes without an orbit; a kind of beauty deprived of the light of an intelligent scheme on which one could lean; a kind of beauty which is blind because of its own splendor and destroys its skull against the walls". The piece is dedicated to Miguel Harth Bedoya, master of the angels, hobgoblins, and muses.

Ricardo Zohn-Muldoon was born in Guadalajara, Mexico, in 1962. He received his Bachelor of Arts degree in music from the University of California. San Diego, where he studied composition with Jean-Charles François, Will Ogdon, and Keith Humble, and guitar with Celin Romero. In the summer of 1989 he participated in the composition seminar of Franco Donatoni at the Accademia Musicale Chighiana, Siena. His music has been played in Mexico and the U.S. Recently his piece Flores del Viento II was chosen for performance in the Gaudeamus International Music Week 1991 (Holland). Ricardo Zohn-Muldoon is currently enrolled in the graduate program in composition at the University of Pennsylvania, where he has studied with George Crumb, Richard Wernick, and Jay Reise.

The merolico is a special type of vendor who, in order to attract customers in the chaotic (or as the tourist guide will say, "folkloric") open markets in Mexico, improvises an incessant and florid monologue. The content of this monologue is mainly the glorification for posterity of the merolico's merchandise. However, the merolico is able to ingeniously intersperse swift compliments to beautiful senoritas passing by, or satirical remarks against those who ignore him, with occasional answers of a most spicy nature against the claims of competing merolicos. The merolico is also able to adapt to his audience with a speed and

accuracy which would make a chameleon die of shame, since the delivery of his monologue can take vertiginous leaps from the purest litany to the wildest rap. The <u>Cantiga del merolico</u> is a tribute to this great post-modern creature, who will certainly propel Mexico into the 21st century. It was written in 1990 for the Festival Internacional Cervantino of Guanajuato, Mexico.

#### Bio of Sharon Hershey for Pianobook

We were kids then. Dave, John, Mike, Stephen my brother, and I. During summer vacation, we would frequently trek to the local public swimming pool for an afternoon of laughs, intrigues, and belly-flops. Before leaving the pool, it was customary to buy a bag of M&M's at the concession stand and divy them up on our way home.

We distributed the M&M's by color, according to each individual's unspoken rank within the group. One's rank seemed not to be determined by innate intelligence, athletic prowess, or frequency of Monopoly wins (in the later category, I was surely a contender for the top spot), but rather by age and well, gender. Being the only girl, I was at the bottom of the heap and therefore was assigned by some mysterious power to the tan M&M's.

If I was lucky, I got two or three. And of course, when it was my turn to purchase the bag of M&M's, I happily bought them and dutifully accepted my allotment.

Eighteen years later, the tan and green M&M's remain the least represented colors in the bag. Eighteen years later, I respond to the world with music.

And although I no longer buy the bag of M&M's for the swimming pool gang, I've learned to cherish the tans and greens. After all, a bag of M&M's just wouldn't be the same without them.

-S. H.

## Program Notes for "Pianobook"

1. The Wall LCL u e W AlAndUA Ynusual Sunishmen B M a n i c D e l AtelyPoundi ngTA NonguelnCheekMovN Ge Only At The Last MomG I ent Voi c e F r o m A b o v e D i I Ns t ant Swaggeri ngAnEvenN G More Outr Swagg ageous AeRiaht ToBearArmsSensiA G t i v e L i I t i n g M e I a n c h o G AlySeaml essSilkySeA l x y B r oadl y (corr Nt, Excessive, Li Serace) To Form S TaMorePerfT Wect Unio W An Deat A LhtwL L i.. L

S selected words from the score

# II. Crack (up)

The very act of *conceiving* the past in the present makes the past a part of the present.

#### III. Duet

The title has been appropriated from a Mendelssohn "Song W/O Words".

# IV. Hommage à Sherrie Levine (after R. Schumann)

Sherrie Levine is a highly respected contemporary visual artist, whose work challenges the viewer to question received notions about history, women artists, the nature of creating art, and the assignment of value to art objects.

#### V. Watutsi/Watutsy

Watutsi and Watutsy Refer to A Black Bar and a White Bar, Respectively, In West Philadelphia, Or a White Bar and a Black Bar I forget But it doesn't matter Because They sound the same. Guillaume Apollinaire

#### 1. Hunn Rhemane

Mon verra ast plein d'un vin tremoleur comme une flamme Écouter la chanson lente d'un bacelier Out raconte avoir vu sous la lune sept fammes Tordra leurs cheveum verts at longs jusqu'à leurs pieds

Debout chanted plus haut en dansant une ronde Que je m'entende plus le chant du batelier Et metres près de moi toutes les filles blondes Au regard immobile aux nactes repliées

Le Rhim le Rhim est ivre où les vignes se mirent Tout l'or des nuits tombe en trambiant s'y refléter La voin chante toujours à en réle-mourir Ces fées aux cheveux verts qui incancent l'été Mon verre s'est brisé comme un éclat de rire

#### I. Rhemish Night

My glass glows with a wine that flickers like flame Listen to the boatman's song He has seen seven maids in the moonlight Twisting their long green hair

Up dancers form a ring sing louder Drown out the boatman's song And bring me all the blonde young girls With their cool glance and braided hair

The Rhine the drunken Rhine mirrors vineyards Night's gold trembles in his stream Still I hear the death-rattle song Of green-haired witches costing spells on summer My glass has shattered like a burst of laughter

#### II. Vitam Impendere Amori

Dans le crépuscule fané Où plusieurs amours se bousculent Ton souvenir gît enchaîné Loin de nos ombres qui reculent

O mains qu'enchaîne la mémoire Et brûlantes comme un bûcher Où le dernier des phènix noire Perfection vient se jucher

La chaîne s'use maille à maille Ton souvenir riant de nous S'enfuit l'entends-tu qui nous raille Et je retombe à tes genoux

#### II. Vitam Impendere Amori

In the fading twilight where several lovers jostle Your memories lie bound far away from our retiring shadows

Hands bound by memory, burning hands like a stake where the last Phoenix black perfection - comes to perch

The rope is used, stitch by stitch Your memories, laughing at us, run away - can you hear them laughing at us And I fall once more at your feet III. Mai

Le mai le joli mai en barque sur le Rhim Des aames regardaient du naut de la montagne Yous êtes si jolles mais la barque s'éloigne Qui aonc à fait pleurer les saules riverains

Or des vergers fleuris se figeaient en irrière Les petales tombes des cerisiers de tail Sont les ongles de celle que j'ai tant aimée Les pétales flétris sont comme ses paupières

Sur le chemin du bord du fleuve lentement Un ours un singe un chien menés par des triganes Suivaient une roulotte trainée par un âne Tandis que s'éloignait dans les vignes thènanes Sur un fifre lointain un air de régiment

Le mai le joli mai a paré les ruines De lierre de vigne vierge et de rosiers Le vent du Rhin secoue sur le bord les osiers Et les roseaux jaseurs et les fleurs nues des vignes III. May

May fair May sailing the Rhine Ladies keep watch from the high mountains How handsome you are but the ship sails on Who made the river willows weep

Flowering orchards congeal in our wake Petals shed by cherry boughs Are the fingernails of one I loved Wilted petals are like her eyelids

Along the stream's edge slowly along the trail Came a bear a monkey a dog at the heel Of gypsies and a cart a donkey drew While fading through the Rhenish vineyards A far fife played a regimental air

May fair May has adorned the ruins With ivy with creeper and with roses A Rhine wind tuffles the river osiers The gossipy reeds and the vines bare flowers

IV. La Dame
Toc toc Il a fermé sa porte
Les lys du jardin sont flétris
Quel est donc ce mort qu'on emporte

Tu viens de toquer à sa porte Et trotte trotte Trotte la petite souris

IV. The Lady

Knock knock He has shut his door The garden lilies are faded Who is that corpse they're carrying off

You were just knocking at his door And trot trot Trot little mouse

V. Vitam Impendere Amori Tu n'as pas surpris mon secret Déjà le cortège s'avance Mais il nous reste le regret De n'être pas de connivence

La rose flotte au fil de l'eau Les masques ont passé par bandes Il tremble en moi comme un grelot Ce lourd secret que tu quémandes

V. Vitam Impendere Amori

You did not discover my secret The procession already advances But the regret of not being in connivance remains in us

The rose floats in the stream
The masks passed by groups
A kind of little bell is trembling
in my heart
The heavy secret you are begging for

#### 1990 - 1991 CURTIS ALUMNI SOCIETY OF GREATER PHILADELPHIA

#### PRESENTS A



# RUTH LAREDO

SUNDAY, APRIL 28, 1991 THREE O'CLOCK

C U R T I S H A L L 1726 LOCUST STREET • PHILADELPHIA, PA 19103 (215) 893-7902 A Concert Mini Series

# **RUTH LAREDO**

PIANO

#### FRYDERYK CHOPIN

(1810 - 1849)

Three Mazurkas

Opus 63, No. 3 in C sharp minor Opus 24, No. 2 in C Major Opus 17, No. 4 in A

#### **ALEXANDER SCRIABIN**

(1872 - 1915)

Deux Morceaux, Opus 57

1. Desir

2. Caresse danse

Poeme, Opus 32, No.1

Two Etudes

Opus 42, No. 3 in F sharp Major ("The Mosquito) Opus 42, No. 4 in C sharp Major

Sonata No. 9, Opus 68 ("The Black Mass")

[In One Movement]

Moderato quasi andante: Legendaire

#### **LUDWIG VAN BEETHOVEN**

(1770 - 1827)

Sonata, Opus 57 in F minor ("Appassionata")

Allegro assai Andante con moto Allegro ma non troppo

#### INTERMISSION

#### ISAAC ALBENIZ

(1860 - 1909)

Two Pieces from Suite Espanola

Asturias Cadiz

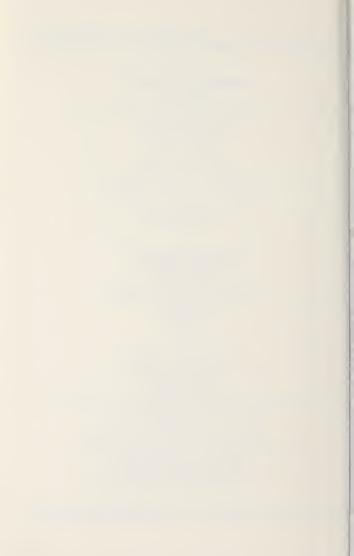
#### MANUEL DE FALLA

(1876 - 1946)

El Amor Brujo Suite

**Pantomime** 

Scene: Song of the Will o' the Wisp The Ghost: Dance of Terror The magic Circle: Midnight Ritual Dance of Fire





# THE CURTIS INSTITUTE OF MUSIC

GARY GRAFFMAN, DIRECTOR

Curtis Hall Sixty-seventh Season 1990-1991 Monday 29 April 1991 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

#### SEVENTY-SECOND STUDENT RECITAL

Sonata for Trumpet and Piano (1939) Mit Kraft - Massig bewegt - Trauermusik Paul Hindemith (1895-1963)

Rodney Mack, trumpet David Horne, piano

Concerto for Violin in D minor, Op. 47 Allegro moderato Adagio di molto Allegro ma non troppo Jean Sibelius (1865-1957)

Lisa-Beth Lambert, violin Melissa Lin, piano

Sonatine for Violin and Piano, Op. 137/2 Allegro moderato Andante Menuetto Franz Schubert (1797-1828)

Carmen Fantasy
 (arr. by Efrem Zimbalist)

Allegro

Pablo de Sarasate (1844-1908)

Judith Franziska Ingolfsson, violin Kevin Murphy, piano

#### INTREMISSION

Concerto for Piano No. 27 in B-flat major, K. 595 Allegro Larghetto Allegro Wolfgang Amadeus Mozart (1756-1791)

Rieko Aizawa, piano Reiko Uchida, 2nd piano The Institute's students offer stimulating musical occasions of professional quality, and our audience can add to that quality by remembering that the starting time for our recitals is 8:00pm. We would appreciate your leaving home early enough so that you arrive at Curtis Hall before 8:00pm. If delays are unavoidable please understand we cannot seat latecomers during a performance or between movements of a work.

Artistic considerations, students' schedules, and printers' deadlines are occasionally at crosspurposes: our programs may sometimes differ from the announcements in our comprehensive schedules.

The Edith L. Prostkoff Memorial Concert Series is generously supported by Mr. Robert Prostkoff in loving memory of his wife.

Rodney Mack: Graduating student of Frank Kaderabek
David Horne: Composition student of Ned Rorem
Lisa-Beth Lambert: Student of Jaime Laredo & Yumi Ninomiya Scott
Melissa Lin: Graduating student of Dr. Vladimir Sokoloff
Judith Franziska Ingolfsson: Student of Jascha Brodsky
Kevin Murphy: Graduating student of Dr. Vladimir Sokoloff
Rieko Aizawa: Student of Mieczyslaw Horszowski & Seymour Lipkin
Reiko Uchida: Student of Claude Frank

. . . what can be more strange, than that the rubbing of a little Hair and Cat-gut together, should make such a mighty alteration in a Man that sits at a distance?

- Jeremy Collier, 1702

Electronic gadgets add much to the quality of life. But a chorus of beeps, tocsins, and paging alerts adds nothing to Bach, Beethoven, and Brahms. We urge you to defeat your devices before the music begins.

The use of cameras and recorders in the Hall must be authorized. Our building is unique, irreplaceable, and burnable: no smoking! The Steinway is the official piano of The Curtis Institute of Music.

### 893-5261: call it for the next day's concert

The preferred time to peruse your programs, study them, krinkle them, wave, fold, or otherwise mutilate them is before the music begins, or after it ends, not during.

#### THE FRIENDS OF CURTIS

The Friends of Curtis have an important role in helping to advance the careers of the Institute's students. Membership brochures detailing this can be obtained at the Main Reception Desk or by calling the Friends' Membership Office: (215)893-5279.

Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



# THE CURTIS INSTITUTE OF MUSIC

GARY GRAFFMAN, DIRECTOR

CURTIS HALL SIXTY-SEVENTH SEASON 1990-1991 TUESDAY 30 APRIL 1991 AT 8:00PM

The Edith L. Prostkoff Memorial Concert Series

#### SEVENTY-THIRD STUDENT RECITAL

Grande piece symphonique, Op. 17

Cesar Franck (1822-1890)

Matthew Charles Glandorf, organ

Concerto in C major for Bassoon, F VIII: 17
Allegro non molto
Andante molto

Antonio Vivaldi (1678-1741)

Allegro

Sheila Bergby, bassoon Melissa Lin, piano

#### INTERMISSION

Prelude and Fugue in C-sharp minor (No. 4 from Well-Tempered Clavier, Bk. 1)

Johann Sebastian Bach (1685-1750)

Sonata No. 1 for Piano in F-sharp minor, Op. 11 Robert Schumann Introduzione - Allegro vivace (1810-1856) Aria Scherzo e intermezzo Finale

Koji Attwood, piano

Concerto No. 1 for Violin in D major, Op. 6
Allegro maestoso

Nicolo Paganini (1782-1840)

Adagio Rondo: allegro spiritoso

> Benjamin Schmid, violin Melissa Lin, piano

The Institute's students offer stimulating musical occasions of professional quality, and our audience can add to that quality by remembering that the starting time for our recitals is 8:00pm. We would appreciate your leaving home early enough so that you arrive at Curtis Hall before 8:00pm. If delays are unavoidable please understand we cannot seat latecomers during a performance or between movements of a work.

Artistic considerations, students' schedules, and printers' deadlines are occasionally at crosspurposes: our programs may sometimes differ from the announcements in our comprehensive schedules.

The Edith L. Prostkoff Memorial Concert Series is generously supported by Mr. Robert Prostkoff in loving memory of his wife.

Matthew Charles Glandorf: Graduating student of John Weaver Sheila Bergby: Graduating student of Bernard Garfield Melissa Lin: Graduating student of Dr. Vladimir Sokoloff Koji Attwood: Student of Seymour Lipkin Benjamin Schmid: Graduating student of Aaron Rosand

Music is now so foolish that I am amazed. Everything that is wrong is permitted, and no attention is paid to what the old generation wrote as composition.

- Samuel Scheidt (1587-1654)

Electronic gadgets add much to the quality of life. But a chorus of beeps, tocsins, and paging alerts adds nothing to Bach, Beethoven, and Brahms. We urge you to defeat your devices before the music begins.

The use of cameras and recorders in the Hall must be authorized. Our building is unique, irreplaceable, and burnable: no smoking! The Steinway is the official piano of The Curtis Institute of Music.

### 893-5261: call it for the next day's concert

The preferred time to peruse your programs, study them, krinkle them, wave, fold, or otherwise mutilate them is before the music begins, or after it ends, not during.

#### THE FRIENDS OF CURTIS

The Friends of Curtis have an important role in helping to advance the careers of the Institute's students. Membership brochures detailing this can be obtained at the Main Reception Desk or by calling the Friends' Membership Office: (215)893-5279.

Dr. Vladimir Sokoloff, Director of Concert Programs



# THE CURTIS INSTITUTE OF MUSIC

GARY GRAFFMAN. DIRECTOR

CURTIS HALL SIXTY-SEVENTH SEASON 1990-1991 WEDNESDAY 1 MAY 1991 AT 8:00PM

The Edith L. Prostkoff Memorial Concert Series

SEVENTY-FOURTH STUDENT RECITAL

Graduation Recital: Soo-Hyun Lee

Sonata for Piano and Cello in C major, Op. 102, No. 1 Andante Adagio - Allegro vivace

Ludwig van Beethoven (1770 - 1827)

Sonata for Cello and Piano, Op. 40 Dmitri Shostakovich Allegro ma non troppo Allegro Largo Allegro

(1906 - 1975)

Soo-Hyun Lee, cello Benjamin Loeb, piano

INTERMISSION

Trio in E minor, Op. 90 "Dumky" 1 Lento maestoso 2 Poco adagio 3 Andante 4 Andante moderato 5 Allegro 6 Lento maestoso

Antonin Dvorak (1841 - 1904)

Elissa Koljonen, violin Soo-Hyun Lee, cello Benjamin Loeb, piano

Curtis is a school. Students come here to learn. Some learning among our audience would not be out of place. We make tapes of all our recitals. The overhead microphones are sensitive: they pick up all sorts of extraneous sounds. If you heard one of these tapes, you'd hardly believe how much its sound was altered for the worse (to paraphrase a famous Englishman). Example: the conclusion of a haunting slow movement is not the place to wiggle in your seat, stretch your arms, shuffle your feet, put your hand in your pocket, emit an audible breath, sniffle, wheeze, giggle, whisper in your partner's ear, or rattle your program looking for the next movement's markings. Those are thoughtless actions, especially so coming from supposed music lovers. The Institute is pleased to offer the public a series each season of eighty free concerts; it asks for little in return. One favor it asks its audience is for an increased awareness. Curtis wants an alert, informed, and musically sensitive audience, not one made up of ostrobogulous quockerwodgers. Please curb your noisemaking! A little learning may be a dangerous thing (as another famous Englishman said), so why not aim for more than a little?

Artistic considerations, students' schedules, and printers' deadlines are occasionally at crosspurposes: our programs may sometimes differ from the announcements in our comprehensive schedules.

The Edith L. Prostkoff Memorial Concert Series is generously supported by Mr. Robert Prostkoff in loving memory of his wife.

Soo-Hyun Lee: Graduating student of Orlando Cole Benjamin Loeb: Student of Dr. Vladimir Sokoloff Elissa Koljonen: Student of Aaron Rosand

A creative artist works on his next composition because he is not satisfied with his previous one. When he loses a critical attitude towards his own work, he ceases to be an artist.

- Dmitri Shostakovich

Electronic gadgets add much to the quality of life. But a chorus of beeps, tocsins, and paging alerts adds nothing to Bach, Beethoven, and Brahms. We urge you to defeat your devices before the music begins.

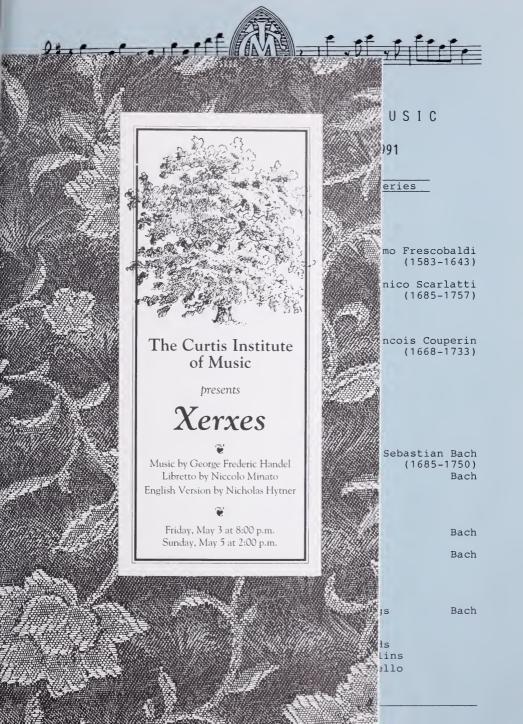
The use of cameras and recorders in the Hall must be authorized. Our building is unique, irreplaceable, and burnable: no smoking! The Steinway is the official piano of The Curtis Institute of Music.

# 893-5261: call it for the next day's concert

#### THE FRIENDS OF CURTIS

The Friends of Curtis have an important role in helping to advance the careers of the Institute's students. Membership brochures detailing this can be obtained at the Main Reception Desk or by calling the Friends' Membership Office: (215)893-5279.

Dr. Vladimir Sokoloff, Director of Concert Programs



## THE CURTIS INSTITUTE OF MUSIC

The Curtis Institute of Music was founded in 1924 to train exceptionally gifted young musicians for careers as performing artists on the highest level. It provides full-tuition scholarships for all its students, attracting the finest young musicians from the United States and, this year, 18 foreign countries. In addition to offering undergraduate degrees in performance, composition and conducting, it offers the degrees of master of music in opera and accompanying.

The opera program offers carefully selected singers courses in repertoire and language, musical and dramatic analysis, and acting and stage direction. Since its founding, 36 alumni of The Curtis Institute have gone on to sing with the Metropolitan Opera beginning with Louise Lerch in 1926 and Rose Bampton in 1932, and continuing the tradition in more recent years with Anna Moffo, Judith Blegen, Benita Valente, Katherine Ciesinski and Vinson Cole.

# THE CURTIS OPERA & VOICE DEPARTMENTS

Mikael Eliasen Head of Opera & Voice Departments

Ralph Batman Administrator

Marciem Bazell Make-up

Wayne Conner Opera History

Dorothy Danner Stagecraft Jennie Diggs Movement

Rhoda Levine Stagecraft

David Lofton Voice Coach

Ben Malensek Voice and Opera Coach Louis Menendez Staff Pianist

Susan Nowicki Opera Coach

Danielle Orlando Principal Opera Coach

Donald St. Pierre Opera Coach

### Important Information about Curtis' New Ticket Policy

Starting with the 1991-92 Concert Series, The Curtis Institute of Music will begin a new ticket policy for its opera performances: there will be a \$10 charge per ticket to help cover production costs, such as rental of performance space, costumes and scenery.

To order tickets for the 1991-92 season, fill out the Ticket Order form in the Season Brochure, which everyone on Curtis' mailing list will receive in September.

If you would like to be placed on our mailing list, please fill out a Request Form at the Friends of Curtis Table in the Lobby. You can also be added to the mailing list by calling 215-893-5279 during business hours.

# The Curtis Institute of Music

presents

# Xerxes

Music by George Frederic Handel Edited by Charles Mackerras and Noel Davies

> Libretto by Niccolo Minato Revised by Silvio Stampiglia

English Version by Nicholas Hytner

Conductor Michael Korn
Stage Director Chas Rader-Shieber
Scenic Designer Michael Kleintop
Costume Designer Richard St. Clair
Lighting Designer George McMahon
Assistant Conductor Donald St. Pierre



# Bluett Theatre

Friday, May 3 – 8:00 p.m. Sunday, May 5 – 2:00 p.m.



By arrangement with G. Schirmer, Inc. agents in the United States for J. & W. Chester/Hansen London, Ltd. publisher and copyright owner.



This opera is sponsored in part by the Samuel S. Fels Fund



The Curtis Institute of Music Gary Graffman Director

# Xerxes

# **C**AST

Xerxes Tracey Welborn\*

Ruby Philogene

Arsamenes San-ky Kim\* Keith Alexander

Amastris Zheng Cao

Romilda Elizabeth St. Leger\*

Bridgett Hooks

Atalanta Jenny Wollerman\*

Ilana Davidson Elviro Shuler Hensley\*

Keith Spencer Ariodates Bruce Rameker

\*Cast singing Friday, May 3



"Every grief would be trifling if the power were granted to fall in and out of love just as we wanted."

Xerxes

Act 2, Scene 10



Scene: Various rooms and gardens in and around Xerxes' palace

Time: The Present



This opera will be performed with two intermissions.

### SYNOPSIS

#### Act I

Xerxes, the king, after expressing his love for his favorite tree, is struck by the singing of Romilda, the daughter of Ariodates, Commander of his army. He tells his brother, Arsamenes, to inform Romilda of his admiration for her; but Arsamenes is in love with Romilda himself, and refuses to help. Xerxes resolves to do his own wooing.

Arsamenes warns Romilda, who reciprocates his love, of Xerxes' passion. Atalanta — Romilda's sister — who secretly also loves Arsamenes, decides to do what she can to encourage the King, who soon appears: and finding his overtures rejected by Romilda, banishes Arsamenes from his court.

Meanwhile Amastris, a foreign princess betrothed to Xerxes, arrives disguised as a man, unable to bear her separation from him. She watches Xerxes receive Ariodates and his army back from a successful campaign. The King announces that he will reward Ariodates by arranging for Romilda a match with one of his own family. Amastris then overhears him talk about his new passion, and when she approaches him, she does not reveal who she is; later, she swears revenge.

Arsamenes sends his servant, Elviro, with a letter to Romilda. Atalanta tries to persuade Romilda that Arsamenes is unfaithful, but fails. Atalanta decides, nevertheless, to persevere in her attempt to win his love.

#### Act 2

Elviro, disguised as a flower-seller, tells Amastris about Xerxes' passion for Romilda; he then delivers Arsamenes' letter to Atalanta, who promises to pass it on to Romilda; Atalanta tells Elviro that her sister has succumbed to Xerxes' proposals. She then gives the letter to Xerxes, persuading him that it was written to her, and that Arsamenes' feigned loved for Romilda is only a front for his real love for her.

Xerxes shows the letter to Romilda, who seems convinced that it is indeed meant for Atalanta; but she continues to reject Xerxes. Amastris attempts suicide, but is restrained by Elviro. Elviro tells Arsamenes what Atalanta told him — that Romilda has yielded to the King.

Turning to more pressing concerns, Xerxes finds Arsamenes and tells him that he knows of his real love for Atalanta. Arsamenes reasserts his love for Romilda.

Amastris watches as Xerxes makes another attempt to seduce Romilda. She intervenes, and is only saved from arrest when Romilda persuades Xerxes to release her. Romilda swears to remain faithful to Arsamenes.

#### Act III

Romilda and Arsamenes discover that Atalanta has been scheming to separate them. Atalanta admits defeat. Arsamenes hides as Xerxes makes his most threatening advances so far; in terror, Romilda agrees to marry him if her father consents. Xerxes leaves to find Ariodates, and Arsamenes turns furiously on Romilda.

Xerxes gains Ariodates' consent for Romilda's marriage to a man of his own kin: he still does not reveal he has himself in mind, preferring to marry her before any discussion about her lack of royal blood can occur. Ariodates assumes Romilda's intended is Arsamenes.

When Xerxes returns to claim Romilda, she casts doubt on her own virtue. Xerxes furiously orders his brother's death; Romilda tries to warn Arsamenes of the danger he faces, but he prefers to believe she is trying to get rid of him.

Ariodates waits for the bride and bridegroom, and when Romilda and Arsamenes arrive, still arguing fiercely, he hurries them off to be married. Xerxes appears just in time to be told that they are man and wife. He commands Arsamenes to kill Romilda, but Amastris steps forward and reveals who she is. She forgives him for his infidelity, and he has no alternative but to agree to marry her.

# **BIOGRAPHIES**

Chas Rader-Shieber, Stage Director

Chas Rader-Shieber returns to Philadelphia after directing *The Coronation of Poppea* for The Pennsylvania Opera Theater last spring. He recently staged *The Abduction from the Seraglio* for Skylight Opera Theatre in Milwaukee, where he will assume the position of Artistic Director in July. Actively involved in working with young singers, Mr. Rader-Shieber also teaches in the opera workshop at the Chautauqua Institution. He served as assistant director to Stephen Wadsworth for two seasons on productions at the Seattle Opera, Opera/Omaha and the Opera Theatre of St. Louis. Mr. Rader-Shieber will make his European debut this summer at The European Center for Opera and Vocal Arts in Ghent, Belgium, where he will direct Mozart's *The Marriage of Figaro*.

#### Michael Korn, Conductor

A Curtis alumnus, Mr. Korn is currently Artistic Director of The Philadelphia Singers, a group he founded in 1972, and Associate Conductor of the Opera Company of Philadelphia (OCP). Mr. Korn made his Academy of Music operatic conducting debut in 1983 with the OCP's production of Carmen. Since then he has conducted The Barber of Seville, Death in Venice, Peter Grimes and Madama Butterfly with that group. As Artistic Director of The Philadelphia Singers, Mr. Korn has conducted well over 300 choral performances (including a yearly concert series), recorded for RCA, and appeared on a nationally telecast PBS special "A Celebration with Handel and Bach" hosted by Tony Randall.

M

Michael Kleintop (Scenic Designer) has designed numerous local productions including The Coronation of Poppea for The Pennsylvania Opera Theater; My Fair Lady and 1776 for Villanova University; Crimes of The Heart for the Plays and Players Theatre; and the world premieres of Listen to the Lions and A Saint By Any Other Name for the Atlantic Theatre Festival. Mr. Kleintop is currently working on The Pennsylvania Opera Theater's production of Carmen.

Richard St. Clair (Costume Designer), a graduate of Temple University, is well known to Philadelphia opera audiences. As Resident Costume Director for the Opera Company of Philadelphia, Mr. St. Clair has designed many productions including *Death in Venice*, *Peter Grimes* and *La Gazza Ladra*. He has also designed productions for The Pennsylvania Opera Theater such as *The Fairy Queen*, *Candide* and *The Coronation of Poppea*. Most recently, Mr. St. Clair designed *Don Pasquale* for the Metropolitan Opera's Young Artists Program.

George McMahon (Lighting Designer) has been lighting shows in the Philadelphia area for over 15 years. He has illuminated productions for such diverse companies as Waves (Jazz Dance Company), Philadanco and The Walnut Street Theatre. He also is assistant lighting designer for the Pennsylvania Ballet and technical director of the Bluett Theatre. Xerxes marks Mr. McMahon's twelveth production for The Curtis Institute.

# THE CURTIS ORCHESTRA

Violins Hyun A Kim Julie Kurtzman Stephanie Kurtzman Yuko Naito Jennifer Orchard Cellos Ju Young Lee Nina Lee

Double Bass Matthew Frischman Kathy Ann Lord Gustav Highstein

John Fekete

Oboes

Violas Si-Fei Cheng Tatjana Mead Flutes Nieli Newman Elizabeth Ostling Harpsichord Donald St. Pierre

# PRODUCTION STAFF

Conductor Michael Korn Scenic Designer Michael Kleintop Costume Designer Richard St. Clair

Stage Director Chas Rader-Shieber Lighting Designer George McMahon Make-up Marciem Bazell

Assistant Conductor Donald St. Pierre Rehearsal Pianist Louis Menendez

Production Stage Manager Ralph Batman

Musical Preparation Donald St. Pierre Susan Nowicki

# Would you like to hear more free performances by Curtis students?

Please join us on almost any Monday, Wednesday and Friday evenings during the school year when Curtis students perform a varied selection of solo and chamber music. These free recitals begin at 8 p.m. in Curtis Hall and do not require tickets. For a recorded message of current program information, call 215-893-5261.

#### The Friends of Curtis

At The Curtis Institute of Music there are 164 young musicians of exceptional talent training for careers as performing artists. Music lovers can help this new generation of composers, conductors, instrumentalists and singers prepare for the future by joining the Friends of Curtis, an organization that has an important role in helping to advance the careers of the gifted young musicians studying at The Institute. For membership information, please call The Curtis Institute of Music at 215-893-5279.





# THE CURTIS INSTITUTE OF MUSIC

GARY GRAFFMAN, DIRECTOR
CURTIS HALL SIXTY-SEVENTH SEASON 1990-1991
SATURDAY 4 MAY 1991 AT 8:00pm

The Edith L. Prostkoff Memorial Concert Series
Faculty/Student Series

#### SEVENTY-FIFTH RECITAL

Toccata settima (Book 1)

Girolamo Frescobaldi (1583-1643)

Sonata in E major, K. 380 Sonata in E major, K. 381 Domenico Scarlatti (1685-1757)

Wai Cheng, harpsichord

Eleventh Order of Harpsichord Pieces Prelude - La Castelane - L'etincelante, ou la Bontems - Les Graces Natureles -La Zenobie - Les Fastes de la Grande et Ancienne Mxnxstrxndxsx Francois Couperin (1668-1733)

Lionel Party, harpsichord

#### INTERMISSION

Prelude and Fugue in G minor (from Book 1, Well-Tempered Clavier) Prelude and Fugue in B-flat major (from Book 1, Well-Tempered Clavier) Johann Sebastian Bach (1685-1750) Bach

#### Wai Cheng, harpsichord

Prelude and Fugue in C-sharp minor (from Book 1, Well-Tempered Clavier) Prelude and Fugue in C-sharp major (from Book 1, Well-Tempered Clavier) Bach

Bach

Lionel Party, harpsichord

Concerto in C major for Two Harpsichords and Strings Allegor - Adagio ovvero largo - Fuga vivace Bach

Lionel Party & Wai Cheng, harpsichords Emi Ohi Resnick & Jennifer Gilbert, violins Caroline Coade, viola Derek Barnes, cello Don-Michael Hill, doublebass The Institute's students offer stimulating musical occasions of professional quality, and our audience can add to that quality by remembering that the starting time for our recitals is 8:00pm. We would appreciate your leaving home early enough so that you arrive at Curtis Hall before 8:00pm. If delays are unavoidable please understand we cannot seat latecomers during a performance or between movements of a work.

Artistic considerations, students' schedules, and printers' deadlines are occasionally at crosspurposes: our programs may sometimes differ from the announcements in our comprehensive schedules.

The Edith L. Prostkoff Memorial Concert Series is generously supported by Mr. Robert Prostkoff in loving memory of his wife.

Sheila Bergby: Graduating student of Bernard Garfield Melissa Lin: Graduating student of Dr. Vladimir Sokoloff Nicola Averill, Tracy Clark, Heather Johnson, Karen Mendocha, and Sandra Swanson are students of Myron Bloom Nicola Averill is graduating

Jennifer Gilbert: Student of Jaime Laredo & Yumi Ninomiya Scott Reiko Uchida: Student of Claude Frank

It is not art that rains down upon us in the song of a bird; but the simplest modulation, correctly executewd, is already art.

- Igor Stravinsky

Electronic gadgets add much to the quality of life. But a chorus of beeps, tocsins, and paging alerts adds nothing to Bach, Beethoven, and Brahms. We urge you to defeat your devices before the music begins.

The use of cameras and recorders in the Hall must be authorized. Our building is unique, irreplaceable, and burnable: no smoking! The Steinway is the official piano of The Curtis Institute of Music.

### 893-5261: call it for the next day's concert

The preferred time to peruse your programs, study them, krinkle them, wave, fold, or otherwise mutilate them is before the music begins, or after it ends, not during.

#### THE FRIENDS OF CURTIS

The Friends of Curtis have an important role in helping to advance the careers of the Institute's students. Membership brochures detailing this can be obtained at the Main Reception Desk or by calling the Friends' Membership Office: (215)893-5279.

Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



# GOVERNOR'S AWARDS FOR EXCELLENCE

Tuesday, May 7, 1991 State Capitol, Harrisburg, Pennsylvania



On behalf of all Pennsylvanians, I welcome you to the fourth annual Governor's Awards for Excellence in the Arts, Humanities and Sciences.

The last decade of the twentieth century is a time of extraordinary challenge. We look back on a century which has virtually burst its seams with new knowledge, information and technology, but has too often fallen short on wisdom and compassion. We have the responsibility for confronting society's most serious problems in the hope that we can enter the 21st century with a renewed commitment to community and to human ingenuity.

We created the Governor's Awards in 1988 as a living tribute to the Bicentennial of the United States Constitution. With the awards, we celebrate the importance of the arts, humanities and sciences in a democratic society at the same time as we honor individual achievement by three outstanding Pennsylvanians.

But there is another purpose to the Governor's Awards. They are an expression of our confidence in the future. For in honoring the human intellect and the imagination, we remind ourselves that it is our responsibility to foster in all citizens a love of learning — for its own sake and for the sake of our nation.

In saluting the three recipients of the 1991 Governor's Awards, we rededicate ourselves to shaping a future which holds the promise of a better life and a more peaceful world for all people.

# Commonwealth of Pennsylvania

# GOVERNOR'S AWARDS

For Excellence In the Arts, Humanities and Sciences

The Commonwealth of Pennsylvania Governor's Awards for Excellence in the Arts, Humanities and Sciences, established by Governor Casey in 1988, recognize outstanding creative and intellectual achievement by individuals with roots in, or current association with, Pennsylvania.

The Awards celebrate the importance of the life of the mind and the imagination in our society, the enormous contribution which Pennsylvania has made to the culture of this nation, and the remarkable achievements of three gifted individuals.

The awards in the Humanities and Sciences join Pennsylvania's Hazlett Memorial Award for Excellence in the Arts, established in 1980.

Award recipients were nominated by the public and selected by panels of distinguished leaders in the arts, humanities and sciences.



# ARTS

#### GARY GRAFFMAN

From his debut at age 18 with Eugene Ormandy and the Philadelphia Orchestra, and for over three decades, Gary Graffman has been among the world's

most popular and critically acclaimed concert pianists. His recordings of masterworks with the orchestras of New York, Philadelphia, Cleveland, Chicago and Boston have been hailed as definitive and his album of Gershwin's *Rhapsody in Blue* with Zubin Mehta and the New York Philharmonic became one of the best-selling discs ever made by that orchestra. Now semiretired from his performing career, which was interrupted in 1979 by an ailment affecting his right hand, Graffman continues to garner critical praise for his performances of the few, but brilliant, piano concertos written for left hand alone.

In June 1986, Graffman was appointed to the post of Artistic Director of the Curtis Institute of Music, Philadelphia, after six years as a distinguished faculty member and ten years, in his early years, as a student. His leadership of Curtis has been credited with restoring the institution to preeminence among

the world's great conservatories of music.

Born in New York City of Russian parents, Graffman first climbed to the piano bench at age three; he was seven when he won a scholarship to study at the Curtis Institute of Music under the renowned Isabelle Vengerova. After graduation from Curtis, he studied intensively for several years with Vladimir Horowitz and, in the summers, at the Marlboro Music Festival with Rudolf Serkin. In 1949 he won the prestigious Leventritt Award. He is the author of numerous popular articles on nonmusical subjects and a highly praised book of memoirs, I Really Should Be Practicing, published by Doubleday in 1981.



# HUMANITIES

#### SAMUEL P. HAYS

Two major scholarly works on environmental history and a definitive text on late 19th and early 20th century America have established Samuel P. Havs

as one of the foremost authorities on American environmental affairs and an influential interpreter of recent American history. His provocative writings over the past three decades challenged a generation of historians to think differently about the relationship between society and politics, spearheading innovations in social, political and urban history.

In 1960, Hays was appointed chair of the history department at the University of Pittsburgh, a post he held until 1973 when he became Distinguished Service Professor at the University. Under his leadership, Pitt's history department tripled in size

and gained a national reputation.

Hays also initiated an ambitious collection of regional historical manuscripts which became the Archives of Industrial Society at Pitt's Hillman Library and encouraged graduate students to explore topics in Pittsburgh's regional history. Research papers produced by graduate students at Pitt and Carnegie Mellon University form the basis of a recent publication he edited, City at the Point: Essays in the Social History of Pittsburgh.

Hays is a graduate of Swarthmore College and received his master's and doctoral degrees from Harvard University. He has been a Visiting Fulbright Lecturer in Australia; a Fellow of the Woodrow Wilson International Center for Scholars; a fellow of the Forest History Society; Distinguished Professor of Environmental Studies, Oberlin College; Harmsworth Professor at Oxford University, England; and Professor of American History, Academica Sinica, Taipei, Taiwan.



# **SCIENCES**

#### RONALD B. HERBERMAN, M.D.

A pioneer in the field of cancer immunology, Dr. Herberman has been described as possessing the rare combination of scientific brilliance and administrative acumen which

enables the rapid translation of laboratory science into effective medical therapies. He joined the National Cancer Institute in 1966 as a clinical associate in the immunology branch. Over a span of nineteen years, he held a series of research and directoral posts which produced significant breakthroughs in cancer diagnosis and treatment. Dr. Herberman is credited with the discovery, in 1972, of natural killer cells, a category of white blood cells which attack and destroy cancer cells. His subsequent research advanced both the immunodiagnosis of cancer and models for use of biological therapeutics in cancer treatment.

Dr. Herberman left the National Cancer Institute in 1985 to establish the Pittsburgh Cancer Institute, which specializes in innovative approaches to cancer research and treatment. The Institute has also developed an extensive program of professional and public education in Western Pennsylvania. It is one of the youngest centers to receive the prestigious designation by the National Cancer Institute of comprehensive cancer center.

In addition to his directorship of the Pittsburgh Cancer Institute, Dr. Herberman holds a joint professorship in medicine and pathology at the University of Pittsburgh School of Medicine and serves as a staff physician at Presbyterian-University Hospital of Pittsburgh. Herberman is widely published and has been accorded numerous honors for his scientific and medical research, including an honorary doctorate in medicine and surgery from the University of Rome, Italy and a commendation medal from the U.S. Public Health Service. He was was also named Distinguished Lecturer of Rosewell Park Memorial Institute, served as president of the Reticuloendothelial Society and a member of the board of directors of the American Association of Cancer Research.

# SYMPOSIUM

In Pursuit of Useful Knowledge The Electronic Media: Broadcast and Beyond

> Welcome: Sondra Myers Cultural Advisor to the Governor

Moderator Kathleen Hall Jamieson, Dean Annenberg School of Communication University of Pennsylvania

Panel David Britt President and Chief Executive Officer Children's Television Workshop

Adrian Malone President Adrian Malone Productions, Inc.

Sandra H. Welch Executive Vice President for Education Public Broadcasting Service

Peter Pennekamp Vice President for Cultural Programming and Program Services National Public Radio

3:00 p.m. to 4:30 p.m. Auditorium The State Museum of Pennsylvania Third and North Streets

# AWARDS CEREMONY

Fanfare: Harrisburg Symphony Brass Quintet

Welcome: David L. Jannetta, Secretary of General Services

Creative Conquests in a Season of War: Sondra Myers, Cultural Advisor to the Governor

#### Presentation of the Awards

The Honorable Robert P. Casey, Governor of Pennsylvania

#### ARTS Gary Graffman

Tribute by Schuyler Chapin
Vice President for Worldwide Concert and Artist Activities
Steinway and Sons

## HUMANITIES

Tribute by Joel Tarr

Associate Dean and The Richard S. Caliguiri Professor of Urban Studies, College of Humanities and Social Science Carnegie Mellon University

#### **SCIENCES**

Ronald B. Herberman, M.D.
Tribute by George Bernier, M.D.

Dean of the Medical School of The University of Pittsburgh

Greetings: Ruth Patrick
The American Philosophical Society

Closing Remarks: David L. Jannetta Secretary of General Services

Finale: The Susquehanna Chorale, Linda Tedford, Director; William Ingraham, Alan Hair, Accompanists

> 5:00 p.m. Capitol Rotunda

# EXHIBITION AND RECEPTION

Hosted by the Office of the Cultural Advisor and Citizens for the Arts in Pennsylvania

6:00 p.m. Memorial Hall The State Museum of Pennsylvania Third and North Streets

### About the Awards Objects and Artist

"It has been my pleasure to create the 1991 Governor's awards. It is my hope that the sculptures serve to remind the recipients of the importance of their contribution to the fabric of society, for without the arts, humanities and sciences, this culture would have no value, purpose or destiny."

Christopher Ries

Christopher Ries, the artist commissioned to create the 1991 award objects, remembers his fascination with light, reflection and optical illusion as a child, bow fishing in the creek on his family's farm near Columbus, Ohio. The challenge of mastering these optical properties dominates the aesthetic of Ries' glass sculptures, which have been exhibited throughout the United States. In collaboration with Schott Glass Technologies in Duryea, PA, an international manufacturer of high quality optical glass for laser and fiber optic technologies, Ries has produced some of the largest glass sculptures in the world.

Ries studied ceramics and glass engineering at the Ohio State University and did graduate work in glass at the University of Wisconsin at Madison under Harvey K. Littleton, co-founder of the Modern Glass Movement. He has exhibited widely, including a one-man show at the Cincinnati Art Museum in 1988, acclaimed as the most popular sculpture exhibition in the history of the museum.

Ries is the subject of a half-hour documentary being produced by WVIA-TV for broadcast next year. An exhibition of Ries' work will be presented by The State Museum of Pennsylvania in Harrisburg this Fall.

The commission of the award objects was underwritten by Schott Glass Technologies.

The Commonwealth of Pennsylvania Governor's Awards for Excellence in the Arts, Humanities and Sciences are administered by Sondra Myers, Cultural Advisor to the Governor. The program is presented in cooperation with the Pennsylvania Council on the Arts, the Pennsylvania Humanities and Museum Commission, the Pennsylvania Humanities Council, the Carnegie, the Franklin Institute, and Citizens for the Arts in Pennsylvania.

#### Governor's Awards Section Panels

#### ARTS:

Chair: Carol R. Brown, President, The Pittsburgh Trust for Cultural Resources; Chair, The Pennsylvania

Bernard Jacobson, Program Annotator and Musicologist, The Philadelphia Orchestra

Gerri Kay, Executive Director, Public Education Fund Network Charles R. Peguese, Assistant Dean for Instructional Resources, Harrisburg Area Community College Ann Temkin, The Muriel and Philip Berman Curator of Twentieth Century Art. The Philadelphia Museum of Art

#### **HUMANITIES:**

Chair: Christopher N. Breiseth, President, Wilkes University;
Chair, The Pennsylvania Humanities Council
Oliver Franklin, Vice President for Marketing, Pilgrim,
Baxter & Greig Associates
Richard Richter, President, Ursinus College
Robert I. Rotberg, President, Lafayette College
Niara Sudarkasa, President, Lincoln University of Pennsylvania

#### SCIENCES:

Chair: Robert Wilburn, President, The Carnegie Joseph Bordogna, Professor, Department of Electrical Engineering, School of Engineering and Applied Science, University of Pennsylvania

Gloria Twine Chisum, Chair, Board of Trustees, The Free Library of Philadelphia

Thomas Detre, President, University of Pittsburgh Medical Center; Senior Vice President for Health Sciences, University of Pittsburgh

Sybil P. Seitzinger, Associate Curator, Division of Environmental Research, The Academy of Natural Sciences

#### **CONTRIBUTORS:**

Bell of Pennsylvania Independence Blue Cross Pennsylvania Blue Shield The Pennsylvania Humanities Council Edna and Stanley Tuttleman Schott Glass Technologies

Roger Englander, Production Consultant

Design: Kristin J. Wickard, Janice L. Teal, Department of General Services



Arts

Humanities





Sciences





GARY GRAFFMAN, DIRECTOR
CURTIS HALL SIXTY-SEVENTH SEASON 1990-1991

Tuesday 7 May 1991 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

#### SEVENTY-SEVENTH STUDENT RECITAL

Graduation Recital: Caroline Coade

Sonata for Viola and Piano (1979)
Allegro moderato
Adagio lamentoso
Allegro moderato, ma un poco parlando

George Rochberg (b. 1919)

Caroline Coade, viola Kevin Murphy, piano

Sonata No. 3 in G minor for Viola da Gamba and Harpsichord (transcription for viola and harp) Vivace Adagio Allegro

Johann Sebastian Bach (1685-1750)

Caroline Coade, viola Katerina Englichova, harp

#### INTERMISSION

Sonata for Viola and Piano in A major (1886)
Allegretto ben moderato
Allegro
Recitativo-Fantasia - Ben Moderato
Allegretto poco mosso

Cesar Franck (1822-1890)

Fritz Kreisler (1875-1962)

Praeludium and Allegro in the Style of Pugnani Allegro - Allegro molto moderato

> Caroline Coade, viola Kevin Murphy, piano

The Institute's students offer stimulating musical occasions of professional quality, and our audience can add to that quality by remembering that the starting time for our recitals is 8:00pm. We would appreciate your leaving home early enough so that you arrive at Curtis Hall before 8:00pm. If delays are unavoidable please understand we cannot seat latecomers during a performance or between movements of a work.

Artistic considerations, students' schedules, and printers' deadlines are occasionally at crosspurposes: our programs may sometimes differ from the announcements in our comprehensive schedules.

The Edith L. Prostkoff Memorial Concert Series is generously supported by Mr. Robert Prostkoff in loving memory of his wife.

Caroline Coade: Graduating student of Karen Tuttle Katerina Englichova: Student of Marilyn Costello Kevin Murphy: Graduating student of Dr. Vladimir Sokoloff

There is geometry in the humming of the strings. There is music in the spacings of the spheres.

- Pythagoras

Electronic gadgets add much to the quality of life. But a chorus of beeps, tocsins, and paging alerts adds nothing to Bach, Beethoven, and Brahms. We urge you to defeat your devices before the music begins.

The use of cameras and recorders in the Hall must be authorized. Our building is unique, irreplaceable, and burnable: no smoking! The Steinway is the official piano of The Curtis Institute of Music.

#### 893-5261: call it for the next day's concert

The preferred time to peruse your programs, study them, krinkle them, wave, fold, or otherwise mutilate them is before the music begins, or after it ends, not during.

#### THE FRIENDS OF CURTIS

The Friends of Curtis have an important role in helping to advance the careers of the Institute's students. Membership brochures detailing this can be obtained at the Main Reception Desk or by calling the Friends' Membership Office: (215)893-5279.

Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



#### THE CURTIS INSTITUTE OF MUSIC

GARY GRAFFMAN. DIRECTOR CURTIS HALL SIXTY-SEVENTH SEASON 1990-1991 WEDNESDAY 8 MAY 1991 AT 8:00pm

The Edith L. Prostkoff Memorial Concert Series

SEVENTY-EIGHTH STUDENT RECITAL

Die schone Mullerin, D. 795

Franz Schubert (1797 - 1828)

1 Das Wandern 2 Wohin 3 Halt

4 Danksagung an dem Bach 5 Am Feierabend 6 Der Neugierige 7 Ungeduld 8 Morgengruss 9 Des Mullers Blumen

10 Tranenregen 11 Mein 12 Pause 13 Mit dem grunen Lautenbande 14 Der Jager 15 Eifersucht und Stolz

16 Die liebe Farbe 17 Die bose Farbe 18 Trockne Blumen

19 Der Muller und der Bach 20 Des Baches Wiegenlied

San-ky Kim, tenor Kevin Murphy, piano The Institute's students offer stimulating musical occasions of professional quality, and our audience can add to that quality by remembering that the starting time for our recitals is 8:00pm. We would appreciate your leaving home early enough so that you arrive at Curtis Hall before 8:00pm. If delays are unavoidable please understand we cannot seat latecomers during a performance or between movements of a work.

Artistic considerations, students' schedules, and printers' deadlines are occasionally at crosspurposes: our programs may sometimes differ from the announcements in our comprehensive schedules.

The Edith L. Prostkoff Memorial Concert Series is generously supported by Mr. Robert Prostkoff in loving memory of his wife.

Thomas Kraines: Student of Orlando Cole
Melissa Lin: Graduating student of Dr. Vladimir Sokoloff
Ming Yang: Student of Jascha Brodsky & Jaime Laredo
Ishmael Wallace: Student of Seymour Lipkin
Elizabeth Ostling: Student of Julius Baker & Jeffrey Khaner
Kathy Ann lord: Student of Richard Woodhams
Gregory Raden: Student of Donald Montanaro
Glenn Einschlag: Student of Bernard Garfield
Karen Mendocha: Student of Myron Bloom
Jennifer Orchard: Graduating student of Szymon Goldberg
Yumi Hwang: Graduating student of Jascha Brodsky & Yumi Scott
Daniel Panner: Student of Joseph de Pasquale
Kristin Ostling: Student of Orlando Cole

Anthony Gigliotti prepared the Hindemith Felix Galimir prepared the Janacek

Music's golden tongue Flatter'd to tears this aged man and poet.
- John Keats

Electronic gadgets add much to the quality of life. But a chorus of beeps, tocsins, and paging alerts adds nothing to Bach, Beethoven, and Brahms. We urge you to defeat your devices before the music begins.

The use of cameras and recorders in the Hall must be authorized. Our building is unique, irreplaceable, and burnable: no smoking! The Steinway is the official piano of The Curtis Institute of Music.

#### 893-5261: call it for the next day's concert

The preferred time to peruse your programs, study them, krinkle them, wave, fold, or otherwise mutilate them is before the music begins, or after it ends, not during.

#### THE FRIENDS OF CURTIS

The Friends of Curtis have an important role in helping to advance the careers of the Institute's students. Membership brochures detailing this can be obtained at the Main Reception Desk or by calling the Friends' Membership Office: (215)893-5279.

Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



#### THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director Curtis Hall Sixty-seventh Season 1990-1991 Friday 10 May 1991 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

#### EIGHTIETH STUDENT RECITAL

Concerto No. 4 in D major for Violin, K. 218
Allegro

W. A. Mozart (1756-1791)

Andante cantabile

Andante grazioso - Allegro ma non troppo

Steven Copes, violin Benjamin Loeb, piano

Funerailles

Franz Liszt (1811-1886)

Six Piano Pieces, Op. 118

1 Intermezzo (allegro) 2 Intermezzo (andante)

3 Ballade (allegro) 4 Intermezzo (allegro) 5 Romanze (andante) 6 Intermezzo (andante)

Johannes Brahms (1833-1897)

Pei-Yao Wang, piano

#### INTERMISSION

Serenade for Two Violins and Viola, Op. 12
Allegramente
Lento ma non troppo
Vivo

Zoltan Kodaly (1882-1967)

Benjamin Schmid, violin Alexander Kerr, violin Zvi Carmeli, viiola The Institute's students offer stimulating musical occasions of professional quality, and our audience can add to that quality by remembering that the starting time for our recitals is 8:00pm. We would appreciate your leaving home early enough so that you arrive at Curtis Hall before 8:00pm. If delays are unavoidable please understand we cannot seat latecomers during a performance or between movements of a work.

Artistic considerations, students' schedules, and printers' deadlines are occasionally at crosspurposes: our programs may sometimes differ from the announcements in our comprehensive schedules.

The Edith L. Prostkoff Memorial Concert Series is generously supported by Mr. Robert Prostkoff in loving memory of his wife.

Steven Copes: Student of Aaron Rosand
Benjamin Loeb: Student of Dr. Vladimir Sokoloff
Pei-Yao Wang: Student of Gary Graffman & Seymour Lipkin
Benjamin Schmid: Graduaing student of Aaron Rosand
Alexander Kerr: Student of Aaron Rosand
Zvi Carmeli: Curtis '90

Melody alone never grows old.

- Vincent d'Indy

Electronic gadgets add much to the quality of life. But a chorus of beeps, tocsins, and paging alerts adds nothing to Bach, Beethoven, and Brahms. We urge you to defeat your devices before the music begins.

The use of cameras and recorders in the Hall must be authorized. Our building is unique, irreplaceable, and burnable: no smoking! The Steinway is the official piano of The Curtis Institute of Music.

#### 893-5261: call it for the next day's concert

The preferred time to peruse your programs, study them, krinkle them, wave, fold, or otherwise mutilate them is before the music begins, or after it ends, not during.

#### THE FRIENDS OF CURTIS

The Friends of Curtis have an important role in helping to advance the careers of the Institute's students. Membership brochures detailing this can be obtained at the Main Reception Desk or by calling the Friends' Membership Office: (215)893-5279.

Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division

# The Curtis Institute of Music

# FIFTY-EIGHTH COMMENCEMENT and CONFERRING OF DEGREES



#### **CURTIS HALL**

Sunday, May Twelfth

One Thousand Nine Hundred and Ninety-one at One o'clock in the Afternoon



## Diplomas

#### VOICE

Hai-bo Bai Michele Yvonne Nonnenmacher

#### CONDUCTING

Anthony Angelo Quartuccio, Jr.

#### **ACCOMPANYING**

Christi Muse

#### **ORGAN**

Matthew Charles Glandorf

#### VIOLIN

Desiree Elisabeth Ruhstrat

Benjamin Schmid

#### VIOLA

Caroline Louise Coade

Stephen R. Creswell

Stephen P. Werczynski (in absentia)

#### HORN

Nicola Averill

#### PERCUSSION

Stéphane Pelegri (in absentia)

## Bachelor of Music

#### COMPOSITION

Troy Peters

#### CONDUCTING

Miguel Harth-Bedoya

#### PIANO

Chieh Chang

Wai Cheng Tania Ko-wen Lee So Yung Yu

#### **ACCOMPANYING**

Eileen Sung Su Buck

#### ORGAN

D. Alan Morrison

#### VIOLIN

Kimberly Fisher

Yumi Hwang

Ellen-Maria Justen (in absentia) Juliette Kang

Jennifer Ann Orchard

#### VIOLONCELLO

Derek Shawn Barnes

Soo Hyun Lee

#### **DOUBLE BASS**

Glenn Lewis Gordon (in absentia)

Steven Larson (in absentia)

#### OBOE

Peter E. Smith

#### BASSOON

Sheila Popkin Bergby

#### HORN

Paul Daniel Osmond

#### TRUMPET

Lisa Carol Burn

Rodney Mack

#### TROMBONE

John J. Freeman

#### PERCUSSION

Scott Robinson

## Master of Music

#### **ACCOMPANYING**

Amy Murray Gates Robert J. Koenig (in absentia)
Melissa Lin Kevin Edward Murphy Ju Hee Suh

#### **OPERA**

San-ky Kim Cheryl Majercik (in absentia)
Bruce Rameker Keith Francis Spencer Elizabeth Jane St. Leger
Tracey Welborn (in absentia) Jenny Wollerman

## 

# INTRODUCTION OF COMMENCEMENT SPEAKER GARY GRAFFMAN

ADDRESS RICCARDO MUTI

#### CONFERRING OF HONORARY DEGREES

DR. MILTON L. ROCK Chairman of the Board

GARY GRAFFMAN Director

#### AWARDING OF DIPLOMAS

#### CONFERRING OF DEGREES IN COURSE

#### THE STAR SPANGLED BANNER

(See over)

#### GRADUATE PROCESSION

Recessional: Trumpet Voluntary in D ....................... Jeremiah Clarke
Robert Carwithen

#### Assisted by

#### DR. VLADIMIR SOKOLOFF

Honorary Doctorate, The Curtis Institute of Music

**Assistant Marshals** 

Hsin-Yun Huang Michael Rusinek Sandra Swanson Shailen Tuli

#### THE STAR SPANGLED BANNER

O, say, can you see,
By the dawn's early light,
What so proudly we hailed
At the twilight's last gleaming,
Whose broad stripes and bright stars,
Through the perilous fight,
O'er the ramparts we watched
Were so gallantly streaming?
And the rockets' red glare,
The bombs bursting in air,
Gave proof through the night
That our flag was still there.
O, say, does that star-spangled banner yet wave
O'er the land of the free
And the home of the brave?









